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number 2

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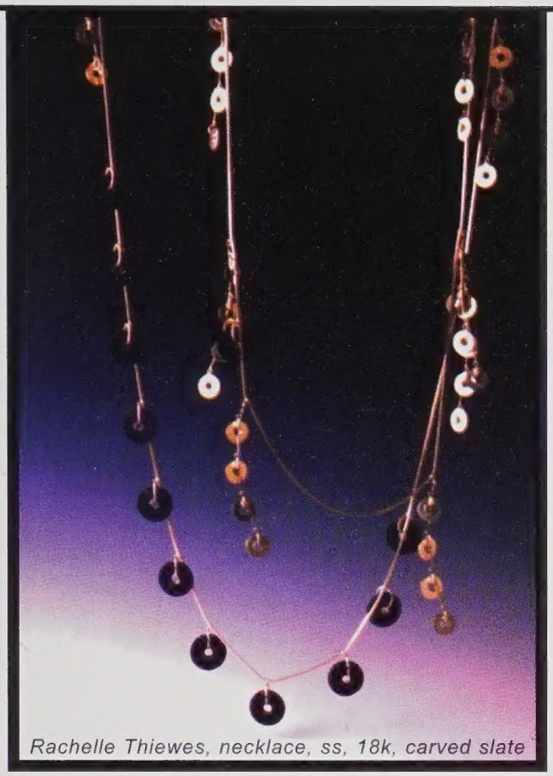

Rachelle Thiewes, necklace, ss, 18k, carved slate

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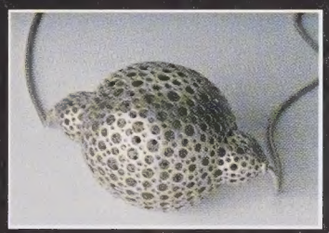

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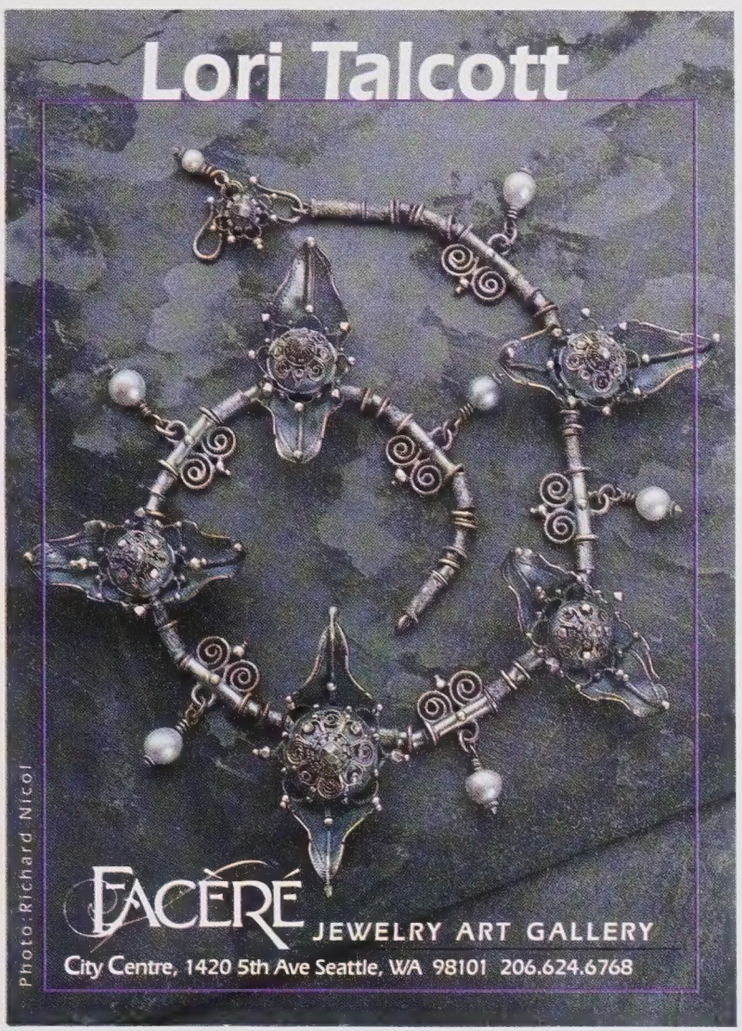

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VOL20 NUMBER2

cover
Alexandra Hart
Brooch, 1994
sterling, bronze
6 1/2 x 3 x 2"
Collection of Donna Schneider
Photograph by Adam Bujinowski

counter clockwise from top right
Lois Etherington Betteridge
Pitcher for Scotch and Water, 1969
sterling, height: 5"
Photograph by Keith Betteridge

Lonna Keller
Peacocks
garbage bags, zip ties
20 x 20"
Courtesy Lonna Keller Designs
Photograph by Michael Kreiser

Nancy Megan Corwin
Bottle 83, 1996
silver, 24k gold plate
5 x 1"

Melissa Huff
Iris Root Mandala (brooch/pendant), 1998
enamel, copper, fine silver
1 1/3 x 2 x 1/8"
Photograph by Wilmer Zehr

Gina Pankowski
Lattice #5, 1998
18k, cast and fabricated
19 x 5/8"

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FROM THE EDITOR
FRANK LEWIS

Some readers of this magazine may know that in addition to editing *Metalsmith* I also teach modern art history at two local universities. In spite of the constraints that this puts on my time in the basement woodshop and my photography studio, teaching involves a welcome and constant dialogue with a variety of student artists and no small number of collectors and individuals in the community who fill their evenings with continuing education courses.

This term I am offering one of my favorite courses: "Dada and Surrealism." It is quite a transition to go from looking at the precisely crafted and quite often materially valuable objects which *Metalsmith* seeks to present to talking about things made from old newspaper, crumbling cardboard, and decomposing rubber gloves. If I were not already just a little nuts, I am sure that the segue would put me into a state of mild neurosis. Suprisingly however I often find that these extremes complement one another and keep me from becoming too habitual and mentally lazy when responding to works of both art and craft.

Many of us are so enamored of a particular style or material that anything that deviates from these preferences is automatically and often unconsciously relegated to our "not worthy of consideration" file. Particularly for busy people who are always seeking to remain informed about what is being produced in the field of their interests some serious triage is mandated by a lack of time to read about or see everything that is available. Additionally, this instant judgment, which we all must practice, is becoming exacerbated by things like the internet which offers us so much information that we often find ourselves deciding what to reject before the page has even fully downloaded.

To spend a day discussing with writers the values of a particular meticulously crafted body of work and then spend the same evening trying to convey to cynical students the value of a piece of rusty pipe or a collage with squares of torn paper arranged according to the laws of chance is a definite challenge. The fact that such paradoxes so closely follow one another in my schedule however creates a significant self-consciousness regarding each of the artistic approaches and strategies. I am always surprised by the repeated discovery that I do not have to like something to respect and sometimes admire its efficacy and the motivations which brought it into being. I find that I can even be excited by the ambition of a particular artist and his/her object while privately admitting that I would not even accept that object as a prize in a raffle.

Furthermore a serious consideration of a stuffed monkey nailed to a piece of pasteboard heightens my appreciation of an elegant modernist design in 24k. Being forced to confront a work which is antithetical to my tastes or aesthetic preferences helps me to re-articulate the reasons and motivations which brought my favoured objects into being. So far, the only down side that I can see to these realizations is that my wife is now going to have to wait even longer for that cherry end table that I promised to make her for Christmas. ■

FCL

METALSMITH

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RETRACTION & CORRECTION

Metalsmith regretfully must retract and disclaim the column "Recent Sightings: Playing the Spiritual Card" by Bruce Metcalf, which appeared in the fall 1999 issue, due to the unsubstantiated statements contained in that column. The column related, in part, to a professor and an art school in the Philadelphia area, and made unsubstantiated allegations about bigotry, hypocrisy, and an alleged tenure decision. *Metalsmith* knows of no factual basis for such allegations. *Metalsmith* apologizes for any misunderstanding, harm and embarrassment caused by publication of this column.

COLUMN

MARJORIE SIMON

THE BEST OF THE BEST: GOING TO SOFA

For the benefit of recent arrivals to the craft world from other planets, SOFA is the place where three constituencies of the craft marketplace come together: the maker, the gallery, and the collector. Like a giant craft show for galleries, at SOFA gallery owners provide the booths and present select artists to the public. Works in all media are of the highest caliber, strictly one of a kind, and not every artist from each gallery is represented. Artists generally exhibit with only one gallery. To educate collectors, slide lectures and panel discussions pertaining to every medium are presented all day long, and many artists are on hand helping gallery owners or just being available to the public. The fall expo is in Chicago; the spring one in New York.

What does SOFA offer that other craft shows do not? One hundred galleries in a weekend. Where else can you look in the drawers at Susan Cummins, then stroll to Jewelers'Werk, pick up a pin by Warwick Freeman, and marvel at the cold-connected, tabbed pin-stem? You can walk right by ungainly slabs of colored glass that don't engage you, and try on a fluffy collar at Charon Kransen's collection. Although I am hardly objective, I believe the jewelry at SOFA to be among the strongest work at the show, each year a more significant presence.

So, what's the best of the best at SOFA? Here are some of my own completely subjective observations. Jewelers'Werk Galerie, Washington, DC, and Charon Kransen, New York, best of the best European; Susan Cummins, Mill Valley, California, best of the best American. Both Jewelers'Werk and Charon carry fine American artists as well; but, in this context, their greatest contribution is presenting new and established European artists from Germany, Italy, and Scandinavia. Free-standing, well-lighted cases bristle with irreverent treatments of precious materials and inventive fabrications of pedestrian ones.

Some work turned out to be even more fabulous in person than in photographs, such as Elke Hackner's brooches at Jewelers'Werk, elongated irregular cones of fine silver cloaked in a glowing envelope of transparent enamel. At Charon's, Jacky Ryan's brooches of overlapping gold leaves and Anna Heindl's necklaces and bracelets of oxidized silver wire dotted with large semi-precious gemstones practically sang. At Susan Cummins, Sandra Enterline's 1000 Souvenirs were more colorful and Petra Class's bezeled elements bolder and bulkier than I expected. Freshest new American face: Maria Phillips and her enameled, electroformed seed pods.

Why go to SOFA? Producing jewelers and SNAG members need to know what's out there. The disappointing presence of derivative work turning up at craft shows suggests that the field is becoming too insular. It's time to stop knocking off existing work and start thinking about fresh approaches to ideas, design, and materials. And SNAG members could do worse than networking with gallery owners, meeting others whose work you've admired, and providing a visible presence of metals to other media.

Go to see how hard gallery owners work for their artists. Gallery owners are proud of the work, and proud to introduce the artists. Watch them educating collectors to appreciate the high cost of jewelry that contains neither gold nor gems and know they earn their commissions. Abetted by presentations such as Tacey Rosolowski's informative talk on the universality of adornment, craft collectors learn to understand process and material. The best reason to cheer for the future of metalsmithing was the sale at Mobilia of Christina Smith's silver tea service. Collectors are as much a part of our future as our students. To put it bluntly, there's no point in training people to make more stuff if the people who are economically capable of supporting it are not taught to understand the work.

Despite the significant intimidation factor, students, too, should be attending SOFA. If instructors don't think so, they should. The best teachers take groups of students to the show. The only student work shown was from Rhode Island School of Design, in a space designated for specialty exhibits. Both jewelers chosen show a kinship with the current German idiom. Elfaris Alepedis's dozen or so wax rings feature a round wire shank topped with a sprightly botanical, a form used recently by Karl Fritsch and Karen Pontoppidan and much copied of late. Lined up in their intimate wall-mounted vitrine, the rings isolate the geometry of nature. Seung Hea Lee's fluid gold chains show the kind of flawless repetition of Mario Pinton or Martina Windels, surely a tribute to European-based leadership at RISD.

The spirit of SOFA is an unrepentant enthusiasm for materials: the lusciousness of surface, the intoxication of fabrication, the erotic obsessiveness of knotting, throwing, hammering, twining, and embellishing — all the non-rational emotive attachment that makers feel for their medium. SOFA reeks of love of materials, love of the object, love of making. It is, in fact, difficult to put into words the electricity, the sheer juice, of creativity that welcomes the show-goer; as a maker, citizenship in this world is thrilling. The depression that accompanies the realization that the world doesn't need another pair of earrings soon passes, to be mercifully replaced by exhilaration and inspiration. After all, I tell myself, I go to Carnegie Hall to hear Alfred Brendel play Beethoven a lot better than I can.

Marjorie Simon is a metalsmith, a writer, and the chairperson of *Metalsmith's* Editorial Advisory Committee.

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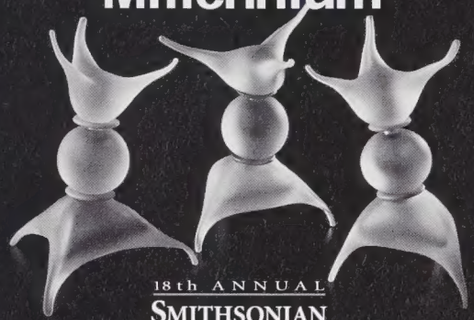

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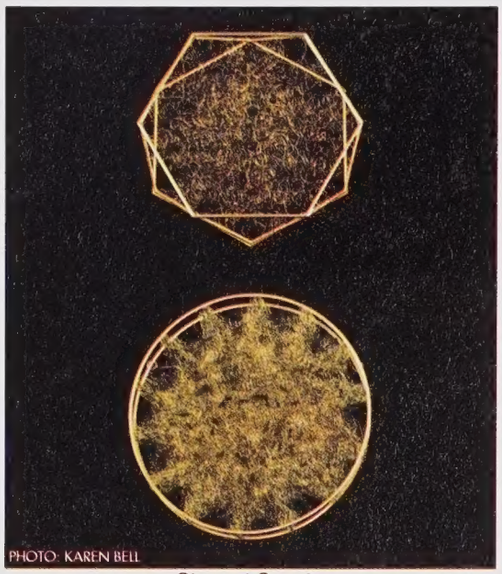

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LETTERS
TO THE EDITOR

Dear Editor,

I have just read and reread Bruce Metcalf's recent "Recent Sightings/Playing the Spiritual Card" (Fall 1999). As usual, Bruce presents his ideas with sharp articulated phrases. He is after all a "wordsmith." I am shocked, however, how mean and in bad taste he was in this jab at the SPIRITUAL. He really doesn't believe in it or anything that has to do with the notion of it. That is just fine with me, but what is most disturbing is how he goes about to illustrate his skepticism about the idea of there being any thing of value in it with using the story of the two prominent Philadelphia ceramic artists.

The sad thing about his using this example to bash the spiritual card in art is that he is doing just what the "B" did in his illustration. The Metcalf who used this example the way he did brings suspicion upon the character and reputation of possibly anyone who is a prominent ceramic artist who taught in a major Philadelphia art school. Is Bruce trying to get revenge, get even for what happened to the artist who failed to get tenure? Does this do anyone any good? Certainly my respect for Bruce Metcalf has dropped as a result. He can do better than this to make a point.

I have known Bruce Metcalf since he was a student at New Paltz and have had a number of encounters with him over the years. The one thing I've always come away with feeling is that he is a very bright, intelligent and talented human being. And now it seems to me, he can be mean, bitter and angry, and I find it hard to like that about him. I wish that he could get beyond this and begin to enjoy life. "I want the lightness of the human spirit: a touch of whimsy." Quote: Bruce Metcalf, 1999 Exhibition in Print.

Sincerely,
J. Fred Woell

A letter to the editor,

It is unfortunate for the readership of *Metalsmith* magazine, that when you do venture into subject matter which attempts to challenge us beyond the technical nuts and bolts of the medium, we are subject to a "pontificator" like Bruce Metcalf. The Craft field is desperate for writing which is convincing, which educates and informs us and which provides us something more than a sound bite of information. His writing is a scattered mixture of poorly informed opinion, whether his ideas are concerning Modernism, about the Culture of Craft, or about Spiritualism as it relates to Craft. I am left empty after reading Metcalf. It always seems that he has "read up" on the subject but never read or studies with the depth necessary to be convincing.

In Metcalf's brief called "Playing the Spiritual Card," he begins with a convoluted history of the spiritual in art in this country. However we quickly sense, after reading further, that Bruce is much more interested in communicating his anger, distaste and cynicism for the subject than in giving us any real insight into its evolution or philosophy. Then, with no basis of support through discussion, he mocks artists like Mark Lindquist and Paulus Berenson for their claim to spirituality in their work and afterwards "sanctions" Rudi Staffel because, according to Metcalf, "He looks like the real thing to me." In the future shall be address Mr. Metcalf as the high priest of Craft?

However, where Metcalf sunk all the way to the bottom was in his attempt to further denigrate the idea of spirituality in Craft, he told a "story about a well-known ceramic artist in Philadelphia" which Metcalf refers to as "Mr. B." I have never experienced such cowardice in print in the way that Metcalf stood on the bloody pulpit of *Metalsmith*, hurling accusations then calling names like fraud, bigot, windbag, and hypocrite all in the guise of a serious editorial. If Metcalf was sincerely concerned about the issue of gay bashing, why didn't he do a genuinely investigative report and then release his findings in the form of a credible article or editorial? Rather, Mr. Metcalf took the cheap and easy way out.

Mr. Lewis, your editorial insight is then put to a test. Please do not resort to calling this simply a controversial issue, because if you do, you place the reputation of your entire magazine at risk.

Sincerely
Warren Seelig

To the Editor, *Metalsmith* Magazine

It has come to my attention that there were a number of problems with my "Recent Sightings: Playing the Spiritual Card" that appeared in the Fall 1999 *Metalsmith*. In the interest of writing a vivid article, I told the story of a man who stood accused of a rather unpleasant deed. I hoped my disguise would render him unrecognizable, but I miscalculated badly. Many people recognized him. In addition, some of the facts that I recounted were not accurate. Worst, I think, is that the crux of the story is unverifiable: nobody can know for sure, nearly twenty years after the event, exactly what transpired. The story should never have been committed to print. Thus, I think it best to retract the story of "B" in its entirety.

Regrettably, I went on to say some very nasty things about "B." I was wrong to write them. "B" is known in his community as a man of integrity and abiding concern for his students and collegues, and I was erroneous to cast aspersions on his character. My words caused him and many others a great deal of pain. I never considered the reprecussions of making such unfounded accusations, and I deeply regret my lack of judgment. I am sorry, and I extend my apologies to all those offended or hurt by my misguided "Recent Sightings."

Sincerely,
Bruce Metcalf

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DISPLAY CASE

GINA PANKOWSKI

above
Vortex Necklace, 1999
sterling, hollow formed and fabricated, 18k
30 x 1/2"

left
Gina Pankowski
Pendant, 1998
22k and sterling bi-metal, hollow formed and fabricated, black pearl, diamonds
6 1/2 x 3/8"

below right
Lattice #5, 1998
18k, cast and fabricated
19 x 5/8"

bottom
Tighra (bracelet and earrings), 1998
22k and sterling bi-metal, cast, formed, and fabricated
bracelet diameter 4 1/2",
earring length 1 3/4"

More of Gina Pankowski's can be seen at http://home.earthlink.net/~gpankowski.

CONSCIOUSLY ADORNED

TEXT BY TACEY ROSOLOWSKI

above
Alexandra Hart
Ring, 1993
bronze, steel
3 x 3 1/2 x 3 1/2"
Collection of Donna Schneider
Photograph by Adam Bujinowski

With its "inner protected core," the jewelry object stands as an autonomous sculpture, yet also invites a finger or a wrist. The implied symbiosis of wearer and object goes to the heart of jewelry's place in the "second skin" of contemporary adornment. Hart's visual vocabulary explores cultural anxieties about attractiveness in metaphoric terms.

right
Lonna Keller
Peacocks
garbage bags, zip ties
20 x 20"
Courtesy Lonna Keller Designs
Photograph by Michael Kreiser

In 1903, *The Cosmopolitan* magazine ran an article on jewelry that included an anecdote about a dancer and a singer. The two women had "been seen in public, many times, jeweled to their fingertips." When a competition was called to decide who could best display her jewelry, the dancer draped herself with the entire contents of her jewelry box. However, it was the singer who won the competition. "She came on the stage ... clothed simply . . . in white. She was followed by her maid who wore all of her jewels."[1]

Early twentieth-century readers were charmed by this clever story, because the culture of the time entangled two contradictory ideas: the female body both should and should not be adorned. Jewelry was important in creating a feminine appearance and identity. Audiences thrilled to see beautiful and famous women adorned with love baubles bestowed by wealthy admirers. Nevertheless, a deep cultural belief dictated that a woman's so-called natural beauty should stand alone. Jewelry (along with cosmetics) was considered artificial, a suspect and potentially dangerous tool of feminine allure. The singer, dressed modestly in white, kept her jewelry and her virtue, too.

Today's turn-of-the-century scene is both similar and different. On one hand, jewelry is still an important prop of femininity. It also still serves the gendered social function noticed by Thorstein Veblen in 1894, just a few years before *The Cosmopolitan* article appeared: fine adornment is "an index of the wealth of its wearer — or, more precisely, of the owner, since the wearer and the owner are not necessarily the same person."[2] On the other hand, we as a culture have become less suspicious (or differently suspicious) of the bond between the body and its objects. Today, adornments form something like an "outer mode of packaging or second skin," to use Julian Robinson's phrase. "For many people, their second skin is regarded as an extension of their individual bodies . . . clothing and adornments have . . . become an essential part of our psyches."[3]

Art jewelry prides itself on exploring and adding variety to the second skin. Jewelers reject precious materials or pull them off their cultural pedestal. In the process, they create objects that shed light on many cultural realities, political, social, and aesthetic. Many art forms do this, of course, but the great power of jewelry lies in its intimacy with the body. A jewelry object seems to reach inside us as it disrupts our perceptions and draws attention to culture's role in shaping our vision and experience. Exploiting such physicality, jewelry has been following a contemporary current: in many arts over the past fifteen years, there has been explosion of experimental theorizing

this page from left
Rachelle Thiewes
Necklace, 1998
silver, 18k, carved slate, 46"

Mood Swing, 1999
silver, 18k white, slate, 48"

Necklace, 1999
silver, 18k, carved slate, 48"
Photographs by the artist

opposite page
Alexandra Hart
Necklace, 1994
sterling
5 x 9 x 11"
Photograph by David Harrison

about the body.[4] Indeed, Helen Drutt and Peter Dormer have observed that the contemporary interest in including the body in all the arts has permitted art jewelers to "reclaim jewelry as art."[5]

Yet, even as jewelers push forward with experiments to explore the space between the flesh and the "second skin," there is little focussed analysis (from either within the field of art jewelry or beyond) of what exactly happens when their work reclaims the body. When jewelry objects intervene in our experience of ourselves, what is the result — for the body, for the jewelry object, for culture? Note, too, that phrases such as "the wearer" or "the body" are linguistic choices that conceal the female body's central role in exploring adornment. What are the implications of such experiments when they are carried out primarily with women's adornment and women's bodies? Answers are only piecemeal. Jewelry seems to linger behind, like the singer's maid, eye-catching and provocatively untheorized.

Here I'll begin to frame an approach to such questions by looking at the work of three artists: Lonna Keller, Rachelle Thiewes, and Alexandra Hart. By exploring the immediacy of jewelry's relationship with the feminine body, their work brings the wearer to new experiences of the flesh. Each artist engages the viewer in a process of reflecting and challenging many layers of cultural assumptions about adornment.[6]

AS KELLER SAYS, "I JUST LOVE TO STICK MY HAND INTO A BAG OF METAL WASHERS. **THEY RUN THROUGH YOUR FINGERS.** IT'S VERY MEDITATIVE."

Lonna Keller's work challenges assumptions about sensual experience by exploiting both the visual and tactile dimensions of jewelry. As Keller describes it, "I went after the idea of being excited you're a woman . . . I love the curves of the female figure. I think they're beautiful." *Petals*, for example, is a cascade of wooden disks that can be draped in many ways to follow and celebrate the fluid contours of a woman's body. Keller emphasizes that her work can be worn by women of many different body sizes and shapes. Keller explains that "the repetitive patterns . . . simplify the design . . . as a whole so the viewer moves through the piece, *not getting caught up at any certain place*" (emphasis added).

Keller acknowledges that seduction is an important part of her work; nevertheless, her statement of design vision suggests how her work also subverts adornment's traditional relationship to the feminine body. Ordinarily, jewelry invites a "fetishizing gaze," a mode of looking (styled on a heterosexual male eye) that focuses on specific female body parts in order to eroticize them: brooches draw the eye to breasts, bracelets to the sensual turn of the wrist, necklaces to the vulnerable, soft skin of the neck. Men's appearance is not designed in this way, and feminist scholars have long pointed out that this style of looking divides the whole woman into a group of sexy parts — a first step in objectification, which robs the woman of personhood.

A fetishizing gaze will inevitably figure into the process of looking at an adorned woman; we are all educated by culture to see women in this way. Nevertheless, Keller's work confirms that adornment can also intervene in this process. By leading the eye around the female form, the visual impact of a piece such as *Petals* subverts the typical, fragmenting gaze. Keller's work creates a whole-body aesthetic in which a woman is adorned, but not fragmented. Keller's aesthetic puts adornment back into women's hands, an effect that literally includes the tactile dimension of jewelry.

Keller brings this tactile sensibility to her jewelry. As Keller says, "I just love to stick my hand into a bag of metal washers. They run through your fingers. It's very meditative." *Petals* has a falling-washers look, evocative of the piece's sensual relationship with the wearer's skin. Keller always aims to create work that "begs to be touched," both by the wearer and the viewer, a characteristic approach to the visual and tactile dimensions of jewelry that comes to full flower in *Silver Massage*.

More than her other pieces, *Silver Massage* indicates that Keller's work is not purely visual. All the pieces, Keller says, can be worn over clothing, or against the skin. But wearing is only part of the story. *Silver Massage* is constructed of tubular sterling silver — it rolls, and can literally be used for massage, during meditation or relaxation, by a woman alone or by couples. Clearly, this has a lightly sensual edge: "I want people to see sex and being sexy as something playful and fun," Keller confirms.

All jewelry is sensual. All jewelry is based on some idea of functionality. *Silver Massage* pushes jewelry's status as a sensual and functional art to its logical conclusion: in this case, jewelry becomes a device that allows the wearer and others to discover and celebrate physical pleasures — a disturbing notion for some people. Keller enlarged the back shot of *Silver Massage* to use as part of her display at a trade show. Viewers responded very strongly to it; some even remarked negatively about the display of *Silver Massage* on a "nude."

This surprising, yet significant, response to Keller's photo — a lovely and remarkably modest image — should remind us of what is at stake when we link such explicit sensuality to women's bodies. We are still a quite Puritanical culture, despite the bombardment of sexy images from the media. We cling to the Western belief that the body is a dangerous thing, since we imagine that it contains a simmering chaos of insatiable desires just waiting to go out of control. Following the ancient logic of the mind/body split, women are still more associated with the body than men, a fact that gives women — or women as bodies — a specific status. In addition to being individuals and social actors, women also function as cultural symbols for collective anxieties about the unruliness of flesh. The despair a woman feels when her body won't conform to an ideal of slenderness, her impulse to mute her sexual feelings because nice girls don't "want it too much" — these are not only personal dilemmas, but culturally symbolic emotions. Because a woman's body represents the seductiveness of the flesh, her actions say, "See, culture is working. We can protect ourselves from the body's mindless desire for pleasure, which — if indulged — will go out of control and destroy civilization."

ON DERRIDA:

Jacques Derrida is one of the most famous theorists of deconstruction. Far from from being a *destruction* of meaning, however, Derrida's deconstruction is a careful analysis of the close interdependence between different forms of meaning creation that are traditionally considered antithetical, such as philosophy and poetry, science and narrative. Derrida focuses on philosophy and science, since they epitomize the rational thought so highly valued in Western culture. He shows that key arguments and concepts in both disciplines are based on poetic devices — metaphors, figures of speech, fantastic narratives — even though philosophy and science must carefully preserve the illusion that their language is purely rational and conceptual. Derrida's conclusion (which he makes compellingly) is that poetic gestures, far from being a superficial or purely decorative addition to ordinary language, are actually fundamental to the creation of language's order and meaning. Derrida's analysis demonstrates a hidden complexity and flexibility in systems of language and thought. Nevertheless, this kind of analysis is threatening to traditional thinkers, since it focuses subversively on the disciplines that create the basic concepts we use to define truths about the natural and social worlds. Derrida undermines the purity of our concepts, linking rationality and truth to imagination, fantasy, and illusion-creation. His strategy also chips away at the integrity of individual disciplines by showing a fundamental interdependence between philosophy, science, and poetry. Barbara Maria Stafford uses a similar strategy when she interrogates the Western assumption that verbal language is more highly valorized than visual forms of expression. The opposition between the fine arts and decorative arts could be profitably subjected to the same kind of analysis.

From this perspective, *Silver Massage* is indeed provocative. If jewelry always functions as a social sign, then *Silver Massage* announces the wearer's sensuality by using the subconscious or secret pleasure of jewelry as a primary visual motif. Whether Keller's work whets an appetite for meditation, relaxation, or sexual abandon, the clear suggestion that women might focus inward and independently explore their sensual selves will always border, for some, on the indecent. Perhaps what is most disturbing for some viewers — and most exciting for others — is that women are remaking their pleasure, charting a landscape of sensations that for so long has been a forbidden "dark continent," to use Freud's famous phrase.

Rachelle Thiewes's work also exploits the physical and psychic aspects of jewelry to challenge still other cultural assumptions. She uses long, kinetic elements that transform the wearer into an aestheticized moving image. Bracelets from her *Ring of Thorns* series, for example, draw attention to graceful hand gestures. A long body garland includes dangling elements that remake the entire body into a dynamically expressive, dancing figure. One long necklace is evocatively entitled, *Mood Swing*. Clearly, this creates an interesting visual experience for a viewer, but there is a more immediate experiential dimension for the wearer. Thiewes made a compact disc of the range of sounds her pieces make during everyday activities — a very obvious indicator of the sensory complexity involved as the wearer interacts with these pieces. In general, conventional jewelry rests passively on the body, the wearer's awareness of it slowly diminishing until it disappears from consciousness. In contrast, Thiewes's pieces constantly draw attention to themselves and impinge on the wearer's ongoing body awareness.

By refusing to create purely passive objects of adornment, Thiewes exploits a common artistic technique referred to as defamiliarization, whereby art draws our attention to something familiar,

this page
Rachelle Thiewes
Ring of Thorns, 1995
silver, 18k
14" dia
Photograph by the artist

opposite page left
Rachelle Thiewes
Ring of Thorns, 1995
silver, 18k
14" dia
Photograph by the artist

opposite page right
Lonna Keller
Silver Massage
sterling, black onyx
36 x 16"
Courtesy Lonna Keller Designs
Photograph by Michael Kreiser

but in a way that changes our perspective and helps us become more critically aware of it. For the viewer, defamiliarization transforms adornment into a rich visual performance, adding sensually swaying lines to the body's moving forms. The wearer's personal experience is also defamiliarized. The pieces "gently pound on the body," as Thiewes says. Moreover, a piece will frequently take on an independent rhythm, demanding the body's constant adjustment as normal patterns of walking and moving are disrupted. This is a fatiguing experience, as Thiewes acknowledges.

Given the challenges such pieces present, it might be surprising that wearers can develop a deep sense of intimacy with them. Customers report that they "live" in the pieces, wearing a dramatic bracelet or necklace even with tennis shorts. A woman might catch herself stroking the jewelry object meditatively. The strength with which Thiewes's work insinuates itself into a wearer's experience — and is accepted as a pleasurable addition — is a measure of the powerful effects of defamiliarization, which uses the jewelry objects' disruptive features to create a psychic transformation. To use philosopher Martin Heidegger's opposition, Thiewes's work forces the wearer to shift perspective on the object, moving from the "ready-to-hand" to the "present-to-hand." If an object is ready-to-hand, we use it without really being aware of it. We focus on its usefulness, and the object itself disappears in the process of getting something else done: a hammer is a tool we grab to hang a picture on the wall; we clip on a piece of jewelry to complete an outfit and look sharp. If an object becomes present-to-hand, however, we focus on it with unusual attention, becoming aware of the

unique qualities defining that object: a hammer fits in the hand in a specific way to augment the hand's strength; a jewelry object is central to an individual's social ritual of preparing to make an appearance.

Thiewes's objects demand this attention, and when they become present-to-hand — or to the body — the individual appears to herself in a new way. Kinetic elements flow over the body, changing temperature and caressing the skin; their sounds create a personal body music; they make the wearer's inner body rhythms appear so they can be discovered aesthetically. No wonder wearers bond strongly with such pieces. They are an extension of the self, a device for externalizing and amplifying an inner aesthetic. While this psychic shift is profoundly personal, it also contains a cultural significance as well.

We tend to think of ourselves as autonomous individuals whose adornments are tools of personal expression. The game of assimilation between object and wearer challenges such illusions of individual autonomy. Thiewes says her long necklaces were inspired by childhood memories of the long rosaries the nuns wore at her Catholic school, a regimented environment to which she could never fully adjust. Thiewes's demanding pieces expand on this experience, metaphorically exploring physical and even psychic constraint in ways particularly resonant for women. Women are the spectacular sex, the ones who display themselves, the carriers of adornment. Yet adornment does not merely decorate. It represents a regimented set of imperatives pressuring women to create themselves as beautiful beings. When wearing a long, demanding body garland, a woman can certainly become aware of the

adornment's constraint. But Thiewes's work is particularly powerful because it underscores the complexity of culture's demands and their impact on women's lived experience. Adornment can be experienced in contradictory ways, as constraining and yet aesthetic, as burdensome and irritating, but also a source of private pleasure and even an occasion for irritating but liberating self-discovery.

As significant as it is that such ideas and experiences are meant to emerge against women's skin, it is also important to recognize that culture shapes men's bodies as insistently as women's (though employing different cultural paradigms). In this light, Thiewes's work offers a glimpse of how jewelry can carry a cross-gendered importance, even if it is largely created for and worn by women.

If women are taught to be physically and emotionally expressive and to pattern their expressions in "feminine" ways, then men are subjected to numerous cultural constraints that limit their expressiveness in the name of "masculinity." For example some feminist film critics have argued convincingly that because of such cultural constraints, masculine viewers can identify strongly with women (something ostensibly prohibited because men aren't supposed to want to "be" feminine).[7] Through such identifications, men find gratifying experiences of a whole range of emotions and behaviors forbidden by traditional notions of masculinity: vulnerability, submissiveness, sensuality, the desire to display the self with spectacular abandon.

Thiewes says that her work is designed specifically for women to wear, and the visual performances each piece orchestrates invites admiration of the feminine figure. The work of the film scholars suggests that the act of looking at an adorned figure is more complex than we might think; like Lonna Keller's work, Thiewes's invites something different than (or in addition to) a fetishizing gaze. Rather than simply distancing and objectifying a feminine figure, the eye (male or female) might also see that image as an expression of its own experience. Thiewes's work offers to a masculine eye a spectacle of display, constraint, and loss of control that may be particularly relevant now. Masculinity continues to be defined as a rugged insistence to assume and maintain control. But we live in a culture where men feel increasingly out of control, tossed around by social and cultural forces. In addition, men are receiving a message that women have lived with for years: that their gender is not something that comes from within; it is something purchased and created through acts of display.[8] From this perspective, Thiewes's work provides a revealing point of identification. It haunts us all with the knowledge that culture choreographs our bodies in intimate ways, shaping the dance of gendered experience for masculine and feminine bodies alike.

Finally, Alexandra Hart also engages issues of gendered experience, but by creating small, sculptural objects that can either be worn or displayed independently of the body. Animal and plant life inform Hart's visual sense, and she focuses her approach by keying on a form of natural defense known, in zoological terms, as "aposematic" protection. This form of defense is distinguished by the manner in which a creature announces its defense to potential predators. Aposematic defenses do not warn predators with indexical signs (as is the case with poison frogs, whose brilliant colors signify that the creature is poisonous). With aposematic mechanisms, the warning sign actually is the device — one that can stab or tear. For example, Hart fabricates the *Scorpion* brooch so the "sting" pierces the wearer's clothing. Even more dramatically, the *Scorpion* earrings pierce the earlobe. However, significantly, Hart's interest in not in defensiveness alone. She creates a more complex visual language where the feature that "makes the piece alluring and sensual also makes it defensive." A scorpion's sting and segmented body curve sensually. In the *Elbow Bracelet*, an anemone's poisonous arms embrace the wearer and recall fluid movements in ocean water.

Hart's metaphorical allusions to defense raise many issues about the relationship between the wearer and the object. The *Urchin* ring is prickly, yet Hart does not intend her work to be an assault on the wearer. Nor is she working with metaphors of the wearer's defensiveness: "I'm not making brass knuckles," she says (perhaps in reference to Myra Mymlitsch-Gray's "brass knuckles" ring), and points out that the fragile pieces could never actually be used as weapons. For Hart, the primary aesthetic elements protect the piece, not the wearer. This is a key point, since Hart thinks of these as living beings. In each piece, the aposematic elements radiate outward and create a hollow place, a "protected inner core." A metaphorical living being, the piece marks out a zone of privacy. It stands

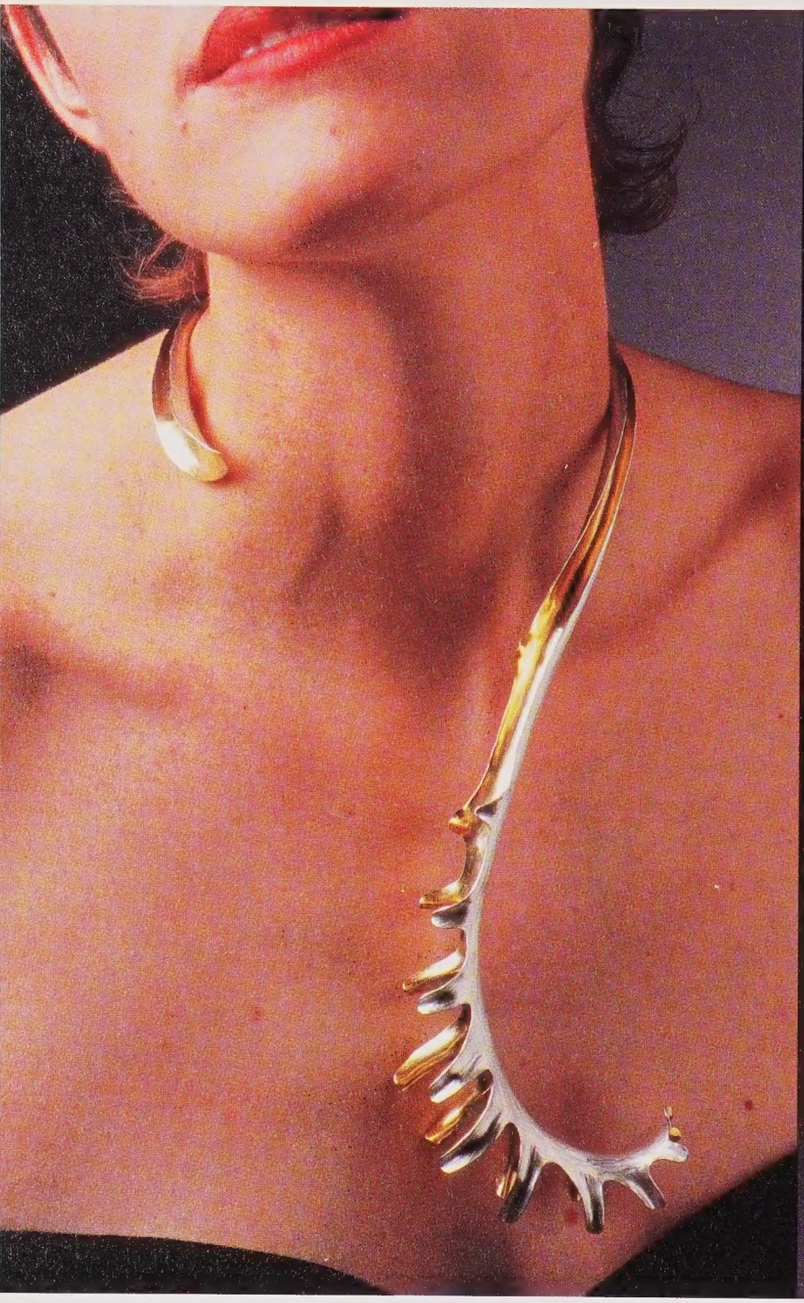
on its own — sensual, attractive, and protected.

Hart's language of living beings intertwines organically with her aesthetic commitment to creating jewelry objects that have a sculptural autonomy from the body. At another level, her metaphors also raise questions about jewelry's purely decorative and "trivial" status, terms that jewelry still struggles with and that have been used until quite recently to describe metaphoric language as well. Like jewelry, metaphors (and the poetic thought producing them) are traditionally labelled as purely decorative, imaginative fancies not to be taken as seriously as "ordinary," rationally based language. Since the 1960s, literary critics (the much-maligned deconstructionists) have labored to put this presumption to rest, claiming that poetic language has as much power to express truth as conceptual language. Recently, art historian Barbara Maria Stafford has brought the same spirit to the analysis of visual forms. As she says, it is "through metaphors that unclear emotions and mixed experiences — disdained by rationalist philosophy — can be configured in ways unattainable through bodiless concepts."[9] For Stafford, complex concepts or social dilemmas can be condensed and represented concretely in visual/physical objects that function as metaphors with much more than a decorative status. Such metaphors are "fossil clues" that "chart the development of intellectual curiosity" and can even serve as turning points for intellectual revolution.[10]

Keller, Thiewes, and Hart all create jewelry forms that serve as "fossil clues" of an active contemporary curiosity about sensuality. We have seen that works by Keller and Thiewes "configure" the intimate relationship between bodies and jewelry objects, bringing the wearer to richly complex experiences of private sensuality and its public expression. Hart's work is unique because of the visual vocabulary that establishes her pieces as independent living beings: the pieces stand apart, and their sculptural autonomy gives them a different space in which to explore metaphorically the relationship between an individual and a cultural context.

Hart is clear that her sensually defensive objects express a psychological dilemma. The need to be attractive and protected is a "human issue," she says, of relevance to both men and women. Hart's wearable sculptures document the fact that beauty is a double-edged sword in our culture. Women are trained to desire beauty, to enjoy the game of adornment — and yet, as much as it gives pleasure, attraction also has its costs: loss of privacy, harassment, and even violence. We have seen in the case of Lonna Keller's work that women's overt displays of sensuality can also attract criticism. Men, too, live with strong prohibitions against such display, and they are starting to pay a price as the culture becomes increasingly "lookist" and men feel more pressure about their appearance. Rachelle Thiewes explores this reality with her interactive pieces. Hart's objects, too, are a sign of these dilemmas and a vision of one solution specific to our current cultural scene: her jewelry forms stand as sensual and confident beings with strong personal boundaries, but which nonetheless must actively stake out this space of privacy with a degree of defensiveness.

Though this sculptural autonomy is strong, it is also based on a paradox. In all of Hart's pieces, that protected hollow — the very element that makes the piece an independent sculpture — demands a neck, a wrist, or a finger. The implied interdependence of body and adornment is an important statement of social reality. To be understood and recognized as human, the body must be socially constructed in terms of its adornments. This is particularly true today, when we find ourselves in a relationship of intimate interdependence with our second skins.[11] Since the turn of the last century, we have been lurching toward a new form of self-hood and subjectivity, one where the psyche (whether feminine or masculine) is increasingly known through the objects related to it. Erving Goffman pointed out years ago that the objects and services we purchase create our identities. It is hard to overestimate how completely we understand our lives in terms of media images, even when we attempt to construct ourselves in opposition to them. With electronic connections and internet linkages we project ourselves through space and occupy virtual places — another addition to the second skin. In this postmodern era, we are centered within and limited to our physical bodies only in the most mundane terms. Conceptually and practically, our selves, our subjectivity, is intimately related to, and known through, a broad network of objects that extend and even stand in for the self.



opposite page
Alexandra Hart
Necklace, 1999
sterling and 22k bimetal
$11^1/_2 \times 5^1/_4 \times 3^1/_2$"
Photograph by David Harrison

below
Alexandra Hart
Necklace, 1993
sterling, fresh water pearls
4 x 11 x 8"
Photograph by Adam Bujinowski

Alexandra Hart's work visualizes how the postmodern second skin respatializes our bodies and subjectivities. At a very personal level, the prickliness of some of her pieces can limit wearability; the owner is adorned by association, so to speak, by objects that may be displayed sculpturally more than they are worn. At a more conceptual level, each piece's inviting "inner hollow" serves as a reminder that the body haunts the jewelry object. It hovers, like a kind of fantasm, even when the object is displayed in sculptural independence from the human form, just as the unclothed body is imagined in terms of clothing and adornment.

The word "aposematic" comes from the Greek, *aposemainein*, which means "to announce by signs." Jewelry has always functioned as a social sign: announcing status and wealth, signaling deep affection and a bond with another person, commemorating an event or induction into an organization, marking a family legacy or religious conviction. The artists I have discussed are remaking jewelry into

this page
Lonna Keller
Silver Massage
sterling, black onyx
36 x 16"
Courtesy Lonna Keller Designs
Photograph by Michael Kreiser

opposite page from left
Alexandra Hart
Ring, 1993
sterling, bronze
3 1/2 x 2 x 2"
Collection of Donna Schneider
Photograph by Adam Bujinowski

Lonna Keller
Petals
sterling, found wood, hematite
25 x 6"
Courtesy Lonna Keller Designs
Photograph by Michael Kreiser

eloquent signs of another sort. Far from trivial or merely decorative, these pieces are "fossil clues" that register our shifting relationship to our bodies at the threshold of the twenty-first century. They testify to our continued need to become physically aware through aesthetic process.

This is what it means to reclaim the body for art. Jewelry seizes on complex experiences and desires not easily captured in language and makes them visible and tangible, bringing them into the realm of immediate experience. It can be said that jewelry creates new forms of knowledge: interactive sensual relationships created through Lonna Keller's cascades of metal or wood; Thiewes's meditative rediscovery of inner body rhythms and cultures reach inside individuals to shape them; a contemplation of dilemmas of appearance in a lookist culture conveyed through Alexandra Hart's wearable sculptures; as well as all three artists' commentary on the relationship of our bodies and their closest objects in late capitalism.

Recreating these ideas in terms of experiential immediacy is indeed precious, as an essential form of cultural work. Experienced through the intimacy of touch, these objects are powerful signs of the way jewelry is following the currents in our contemporary context — not of fashion, but of shifting belief, feeling, and even anxiety. Through such work, we become conscious of the many embodied realities we confront in a new age, with a shifting sense of self. ■

Tacey Rosolowski is a lecturer and writer. She divides her time between Clinton, New York, and Madison, Wisconsin.

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[1] See Emma B. Kaufman, p. 430.

[2] Veblen, p. 199, emphasis added.

[3] Robinson, p. 46.

[4] Linda S. Kauffman's *Bad Girls and Sick Boys* is a provocative survey of the most controversial experiments with the body in performance art, literature, photography, and film. While divergent in approach, these artists hold one feature in common — their work is informed by concepts from contemporary postmodern theory. Kauffman performs a real service by translating the concepts and issues into lay terms.

[5] Drutt and Dormer, p. 107.

[6] I use the word "feminine" instead of female to underscore that gender refers to a social construction, not anatomical sex.

[7] Carol J. Clover, Kaja Silverman, and Gaylyn Studlar have each published extensive studies on this subject.

[8] Susan Faludi explores contemporary shifts in the conception and experience of masculinity in *Stiffed: The Betrayal of the American Man*.

[9] Stafford, p. 3.

[10] Ibid, p. 4.

[11] In *The Nude*, Kenneth Clarke recounts that when American servicemen saw skimpily clothed island women in the South Pacific, they immediately wondered how they would look in tight sweaters. Even when confronted with unclothed flesh, these men's imaginations filtered their understanding of the body through the prevailing erotic icon of the time, the Sweater Girl. Adornment and the body's flesh are inextricably linked. For a more complete discussion of the variety of ways in which images of the clothed body shapes our vision of unclothed flesh, see Anne Hollander, *Seeing through Clothes*.

NANCY MEGAN CORWIN TEXT BY MICHAEL CHANNING

right
A Dilemna, 1999
sterling, 18k, 24k plate
14 x 2 1/2"

opposite page left
Vase with Nine Hair Pins, 1999
sterling, 18k, 24k plate
15 x 3"

opposite page right
First Trimester, 1995
sterling, 18k, sapphire
5 x 3 x 1 1/2"

All Photographs by Douglas Yaple

The work of Nancy Megan Corwin is deeply personal; yet it is expressive of emotional states that arise from experiences familiar to anyone who has cared for a child, delighted in the beauty of nature, or grieved for the loss of vitality in an aging parent. Her technical expertise at sculpting organic forms is coupled with a passion for gardening and an ever-broadening awareness of the ways of plants and trees. This knowledge provides the groundwork for abstract lyrical pieces that speak to the power of transformations in nature, the cycles of death and regeneration, the unfolding of darkness into light.

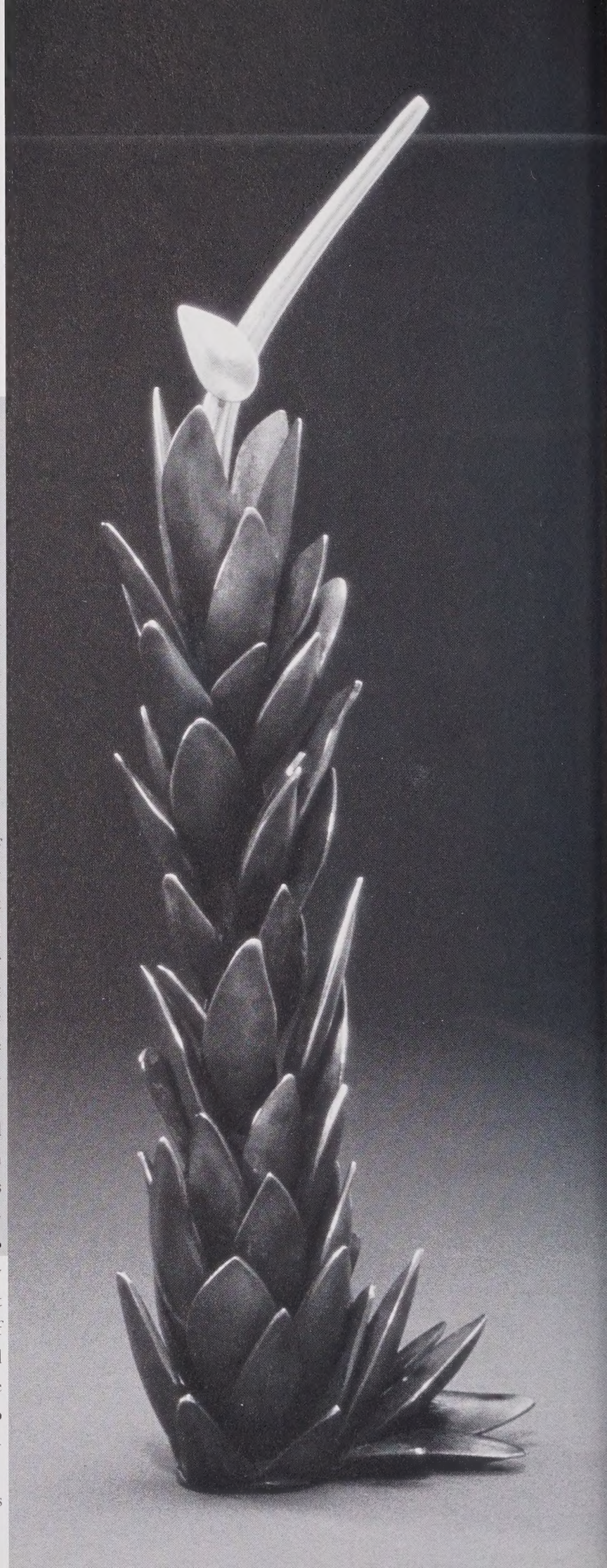
Shortly after the birth of her son, Corwin produced a series of brooches with a delicate silver-white finish with titles like *Epidural* and *Crown* to represent a specific experience of pain, beauty, and time. The smallest of these, *Pitosin*, has five leaves joined edge to edge to form a floret that rests uneasily amidst a web of spines radiating outwards in the way a snowflake forms or ice fractures from a central point. There is the sense that a small and vulnerable being is cradled in what the artist describes as a "nest of tension." This arresting juxtaposition of opposites, the smallness and fragility of life, the being's dependence on the nest for nurture and sustenance held against a background of potentially damaging thorns,

creates the dramatic complexity that resides within much of her work.

A fascination with form, archetypal images, and diverse functions of vessels throughout human history led Corwin to create a series of bottles with hairpins and stoppers. Within the serenity of fluid sensual lines and varied finishes, ranging from muted grays to the polished sheen of jet-black river rocks, these vessels with their startlingly beautiful plumes appear to have welled up from within some deep unknowable place. When retracted, the hairpins in silver or gold-plated silver anoint the wearer with essential oils, a nectar to restore and even grant life. But beyond an elegant celebration of the beauty of existence, the artist finds a depth of meaning that encompasses the commensurate qualities of suffering and desire. One such vessel, *Bottle 83*, is stooped over, burdened by time and use. The flower that emerges from this domed, shadowy black stone is withered and declining, but three plump golden berries hold promise, and a single gracefully cupped leaf still offers the light and water of life. Her *Cherokee Bottle*, the most classical vessel form of all of the bottles in this collection is finished in a dull, ashen black and faintly inscribed with characters from a written phonetic alphabet invented by Sequoyah. The hairpin is an abundance of golden leaves that resemble those of a corn plant. It is an intentional piece, beautifully formed on a narrow base, that seems as if it might tip over. Part tribute to the determination and creative spirit of those who continue to struggle for survival, the piece also ultimately warns of the dangers of a rootless existence, whether it be those who have been uprooted by the colonizer or the colonizers themselves who continue to flee from their own pasts.

Some, such as *Hood*, are clearly experiments and intellectual exercises with pure form but even these continue to combine the personal elements of a rich creative and emotional life. *Hood* is a lightweight, delicate bottle in silver that is burnished to almost resemble aluminum. The stopper is an airy plume of ebony shaped like the gnarled wood that grows in a harsh climate. The inclusion of a node of gold riveted loosely to the side of the vessel and raspy indentations on the underside of the outstretched appendage forces the viewer's eye to slow down and consider more carefully the otherwise streamlined and seamless vessel.

In the newest collection of bottles with hairpins

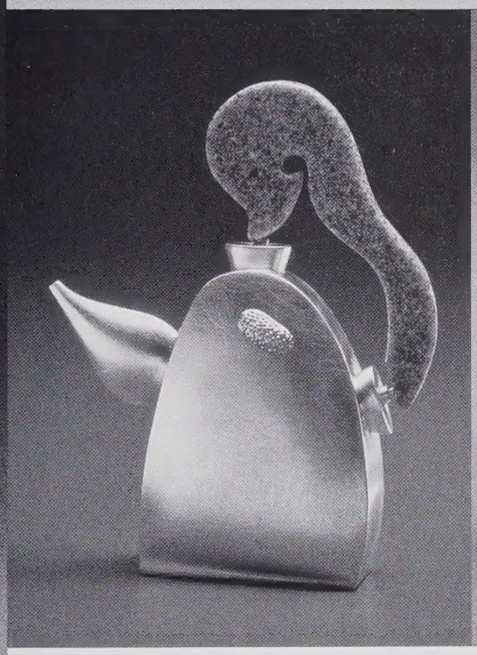


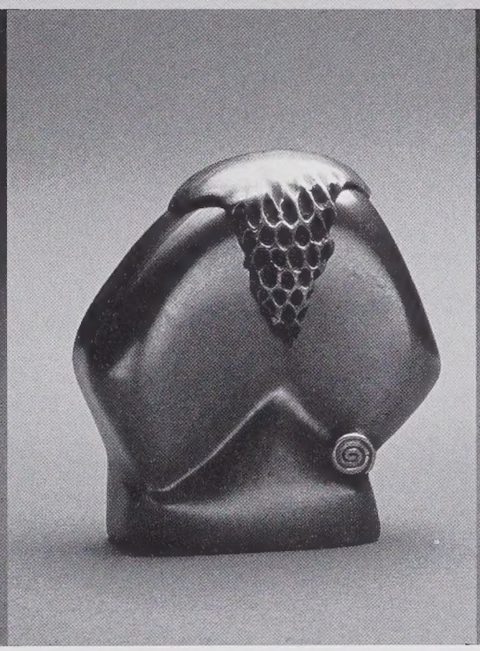
opposite page
Phanerogam, 1999
sterling
$8\frac{1}{2} \times 1\frac{1}{2}$"

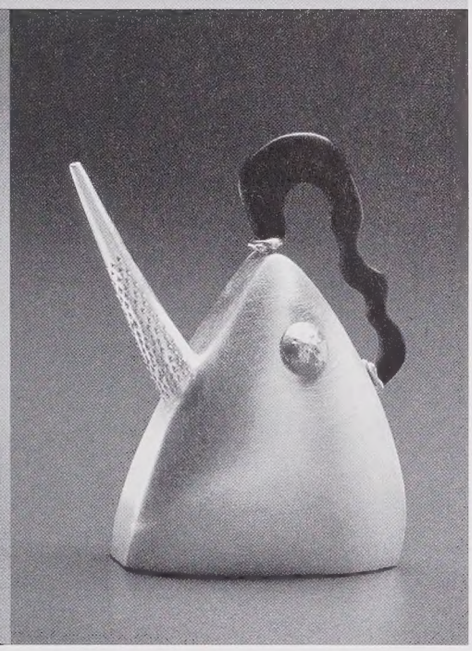
below left
Ajax, 1995
sterling, 24k, Corian
$5 \times 3 \times 1\frac{1}{2}$"

below middle
Isay, 1995
sterling, 24k, shibuichi, 18k
$4 \times 4 \times 1\frac{1}{2}$"

below right
Hood, 1995
sterling, 24k, ebony
$6 \times 3\frac{1}{2} \times 1\frac{1}{2}$"







right
Bottle 83, 1996
silver, 24k gold plate
5 x 1"

opposite page
Nancy Megan Corwin
Quill, 1995
sterling with laminated 18k gold
4 x 8 x 2"

and stoppers, Corwin continues to work within themes of emergence and the miracle of life. Many of the pieces, larger than in her previous series, acquire a dramatic, more insistent presence. What is more, the proportions have shifted, granting greater weight to the vessel as if the source has begun to assert itself to embody the very spirit of abundance. *Mandrake*, inspired by and named for a root whose resemblance to the human figure has led some to assign it magical properties, struts dramatically like a dancer stepping on stage. The roots that feed the tuber have turned to gold, its two luxuriant leaves are outstretched flamboyantly, and a slender wavering sprout has produced a solitary golden bud. In another vessel, two broad, voluptuously textured leaves have been turned towards each other like a pair of hands as in the Hindu gesture of thanks to form a vessel on which rests a dense complex of seeds like a golden crown.

In *Vase with Nine Hairpins* Corwin departs from the familiar images borrowed from the natural world. A tapered silver cylinder with a satiny, smoke-gray finish is presented as a vase that displays tantalizing adornments. Some are simple golden spheres, others suggest the birdlike necks of finely made musical instruments, and still others have the purposeful spareness of precision surgical tools. By inverting the inherently stable cone shape, she again alludes to the imbalance of a culture dominated by material goods and the unmet promises of a technology that has precariously elevated itself above nature.

It is a pleasure to view a collected body of work produced by a young artist and see that the demands of working within academe and of locating a niche in the marketplace has not forced a narrowing of vision. Specialization all too often results in artists capable of exquisite manipulation of materials, but whose body of work, when viewed as a whole, lacks a fullness of expression. With a few exceptions, the works of Megan Corwin tend to evoke an emotion rather than an intellectual response that demands conscious understanding. Describing each bottle is a little like trying to explain how a particular metaphor works. The point is that they transcend the voracious appetite of reason and transport us to a level of awareness that we might not even suspect otherwise exists. ■

J. Michael Channing is a writer who lives in Indianola, Washington.

MOVING METAL: LOIS ETHERINGTON BETTERIDGE

TEXT BY BARBARA ISHERWOOD

above
Brandy Snifter, 1983
sterling, labradorite
diameter 5"
Photograph by Keith Betteridge

right
Apple Dish, 1998
sterling, Canadian stone
Photograph by Keith Betteridge

Oblivious to fads and fashions, Lois Etherington Betteridge steers her own course. Since beginning her professional career in 1952, she has become a noted expert in three of metalsmithing's most labor intensive processes — raising, chasing, and repoussé. Complementing her technical facility is a sense of design that is both playful and elegant.

Betteridge's craftsmanship has brought her numerous awards, including the Helen Scripps Booth Scholarship to the Cranbrook Academy of Art in 1955, the Saidye Bronfman Award for Excellence in Craft in 1978, the M. Joan Chalmers 15th Anniversary Award, and the Order of Canada in 1997.

Considering her status as one of the world's preeminent silversmiths, it is rather ironic that Betteridge puts it down to chance that she ended up in the B.F.A. program of the University of Kansas in 1948, the only university offering silversmithing at that time.[1] After one year at the Ontario College of Art in Toronto, the young artist had realized that her prospects for a career beyond commercial art would be considerably improved by studying outside of Canada. And moving to the middle of the United States was, as she recalls, "a great adventure."[2]

Intuitively drawn to crafts rather than fine arts, at Kansas Betteridge studied weaving, bookbinding, silversmithing. But she initially expected ceramics to be her medium. "That's all I'd even seen," she explains. Metal instructor Carlyle Smith spotted her talent, and began vying with the ceramics department for her commitment. After her second year, Smith visited Betteridge in Toronto, where she was spending the summer. He talked her into making silversmithing her choice.

"Metal has a mind of its own," she affirms. "But you're not fighting against it, you're going together with it." Clay suddenly seemed passive by comparison.

The other attraction was the depth of possibilities. "The thing about silversmithing and jewelery is that there's no end it. It's not like other crafts in that it's divided up into so many aspects. You can get by with just doing two or three, or you can concentrate on fifteen or twenty. That's why it's so personal. It depends on the individual, what they see, and what they've had available to learn."

As to the individual, Betteridge herself has noted, "A silversmith is a certain kind of person." Patience, a perfectionist streak, and pleasure in solitude are required, as the smith often spends many hours alone in the studio. Until about five years ago Betteridge worked from twelve to fourteen hours a day, six or seven days a week, and she still puts in more hours than anyone with a "day job." She doesn't use assistants. "I enjoy doing my own work. I really feel I've got control." Limiting drawings to rough sketches, she prefers to work directly with the metal until an idea is fixed. The details of chasing are worked out in plasticine.

Betteridge's relish for all aspects of her craft is a reflection of her embracing attitude towards life in general. As appreciative of the "small" moments as the life-changing ones, she takes pleasure in creating finely crafted objects for daily use. "I'm a craftsman. I'm not an artist." she says. "My objects must function." Coffee and tea sets, cookie plates, fruit bowls, spice shakers, candy dishes, change banks, pill containers, desk sets, mirrors, bud vases — in Betteridge's hands, these become ". . . a way to celebrate the many 'rituals' of our lives. Rituals we may not be aware of, but which, when celebrated, become meaningful, beautiful, and formal, extending the role of the objects far beyond mere function."[3]

Significantly, her favourite form is the brandy snifter, a vessel associated with relaxation, gentle contemplation, and the enjoyment of fleeting sensory pleasures. Drinking from one of her snifters is a treat for the eyes, as well as the tastebuds — as the liquid is consumed, a stone set in the bottom is gradually revealed, its reflections interacting with the chased lines pushed through from the outside of the cup. When the vessel is moved, patterns of light dance across the metal, animating the interior surface, which she considers to be as important as the exterior. The undersides of her pieces are also carefully considered, often being set with a stone or pearl, "so that the person opposite has something to look at."

Betteridge attributes this holistic approach to objects to her own artistic instincts, as her environment during her formative years provided little in the way of examples to follow. There were only a handful of Canadians working in metal when she returned after graduating from University of Kansas in 1952. When the first artist she sought out proved to be less than encouraging, she gave up the notion of trying to meet other members of the fledgling craft community, and focused instead on making her own connections to clients, and strengthening her skills.

"A deep yearning to know more"[4] prompted Betteridge to apply to the Cranbrook Academy of Art. She was granted a scholarship, and graduated with an M.F.A. in 1956. A work from that year illustrates her early facility with design and technique. The lid of her *Ciborium of Saint Mark* is emblazoned with the head of a lion (the saint's attribute), whose stylized form is given a touch of realism through the tiny, irregular holes that add texture to his snout. At five inches in diameter, it is a masterpiece of chasing and repoussé.

Her outstanding skills led to commissions right from the start. Jewelery accounted for a considerable portion of her output during the early stages of her career, and at the time she found it an engaging challenge. "When I started, there was basically nobody making anything. So jewelery was interesting for me because I was able to present something to the public that they couldn't see anywhere else." Although less well known than her hollowware, Betteridge's jewelery is as intriguing — sculptural and sensuous, with lines derived from abstracted references to natural forms.

On top of commissions, in the late 1950s Betteridge also taught at the Macdonald Institute (now the University of Guelph in Ontario). But after three years, she concluded that full-time teaching took too much time away from creating. Since then, she has restricted her teaching commitments to workshops, short courses, lectures, and the occasional mentoring of advanced students.

In 1961, Betteridge moved to rural England with her husband, veterinary surgeon Keith Betteridge. Her initial introduction to the London craft scene was no more positive than her first

Toronto experience. "When I first got there, after my son was born, I went to the Goldsmith's Hall and presented myself to Graham Hughes. I gave him my portfolio, and he said, 'Are you married? Do you have any children?' I said I had one. 'That's very nice,' he said. And that was it."

Once again Betteridge was on her own. After her daughter was born, she continued to work at home, with a playpen in her studio. "It gave me time to work some things out," she says now of her years in England. Laying to rest her reservations about casting (a hold-over from her university days, when casting was held in contempt), she began sculpting in wax when the design could be more successfully executed that way.

She also experimented extensively with lead pipe, an inexpensive material that can be formed quickly. This resulted in a further sense of freedom with form, and a technical facility that would accommodate her penchant for idiosyncratic shapes.

Although her family commitments prevented her from travelling freely, while in England she did exhibit at the Bear Lane Gallery in Oxford, alongside a roster of international artists. The exposure there and in other craft exhibitions resulted in a number of commissions, including one for a seven-piece tea and coffee service for the Kelsey family. She agreed to undertake the project only on the condition that the set not become a show piece. "I think my pieces get better when they're used," she explains.

The Kelsey set shows Betteridge at a transition point, the clean lines revealing the influence of the Bauhaus, but the oblique angles pointing to an emerging personal aesthetic, as well as a sense of humor that circumvents the intimidating aspect of precious metal objects.

When Betteridge returned home in 1967, she found that the advent of post-secondary craft programs in Canada had produced a crop of professionally trained metalsmiths, many of whom were making jewelery. Taking this as her cue, by 1975 she was concentrating on the less populated realm of hollowware creation.

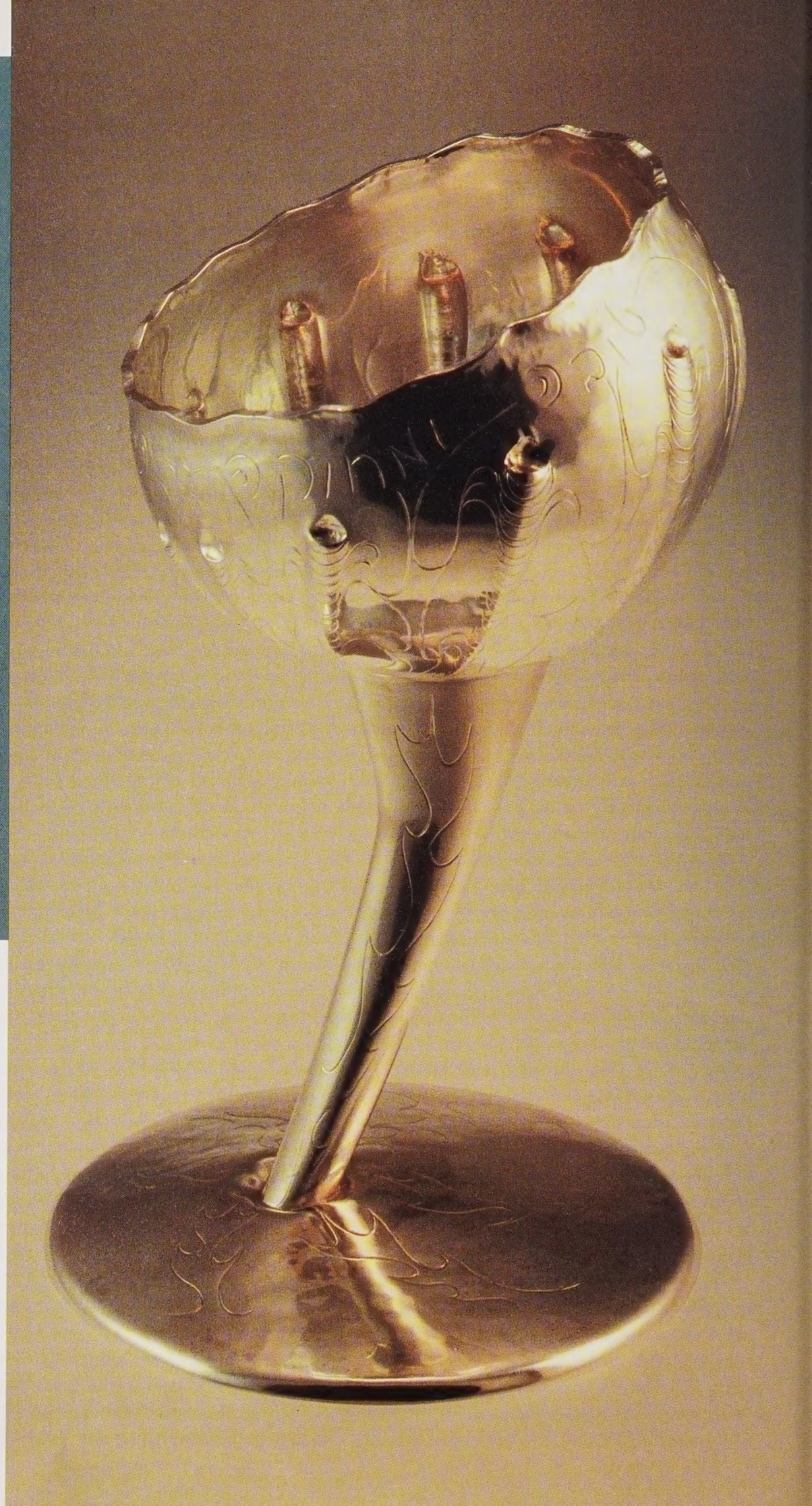
Her concern during this period was to develop three dimensional forms in which chasing and repoussé were integrated into the structure of the object, rather than used to create surface decoration on a flat or cylindrical shape.[5] *Honey Pot*, from 1976, epitomizes her approach. Representing approximately 250 hours of labour, it is worked fully in the round, its surface curvaceous and irregular, like the organic form by which it was inspired. In speaking of this piece, Betteridge shares a joke at her own expense. Her intention was to represent a beehive — several months later, she realized she'd made a wasp's nest instead.

Betteridge often has little anecdotes that add to the personality of her pieces. A favourite story is about the creation of the *Ice Cream Cone (Child Memory Reliquary)*. One day in 1983, she got a call from the Canadian Broadcasting Corporation (CBC), who asked to come to her studio the next day to shoot footage for a television series entitled *Hand and Eye*. Having no particular work in progress that she felt worthy of the camera's eye, she entered her studio at 4:00 p.m. and spent hours trying to come up with something. Finally, she spied a small unfinished cup that she'd laid aside. Inspiration took hold, and by 3:00 a.m. she had advanced far enough with the project to get a few hours sleep before the camera crews arrived.

The resulting *Ice Cream Cone* is a tiny treasure, a harmonious marriage of gentle humour, domesticity, clever design, and virtuoso craftsmanship. Shimmering chased and repousséd silver evokes the frosty surface of the ice cream, which appears to drip over a vermeil-plated "cone" that is ringed by photos of her children eating (and wearing) this favourite dessert. The small size is typical of much of Betteridge's work, although she doesn't plan it that way — it just happens, the outcome, perhaps, of a feminine sensibility that eschews the grandiose and formal in favour of the intimate and everyday.

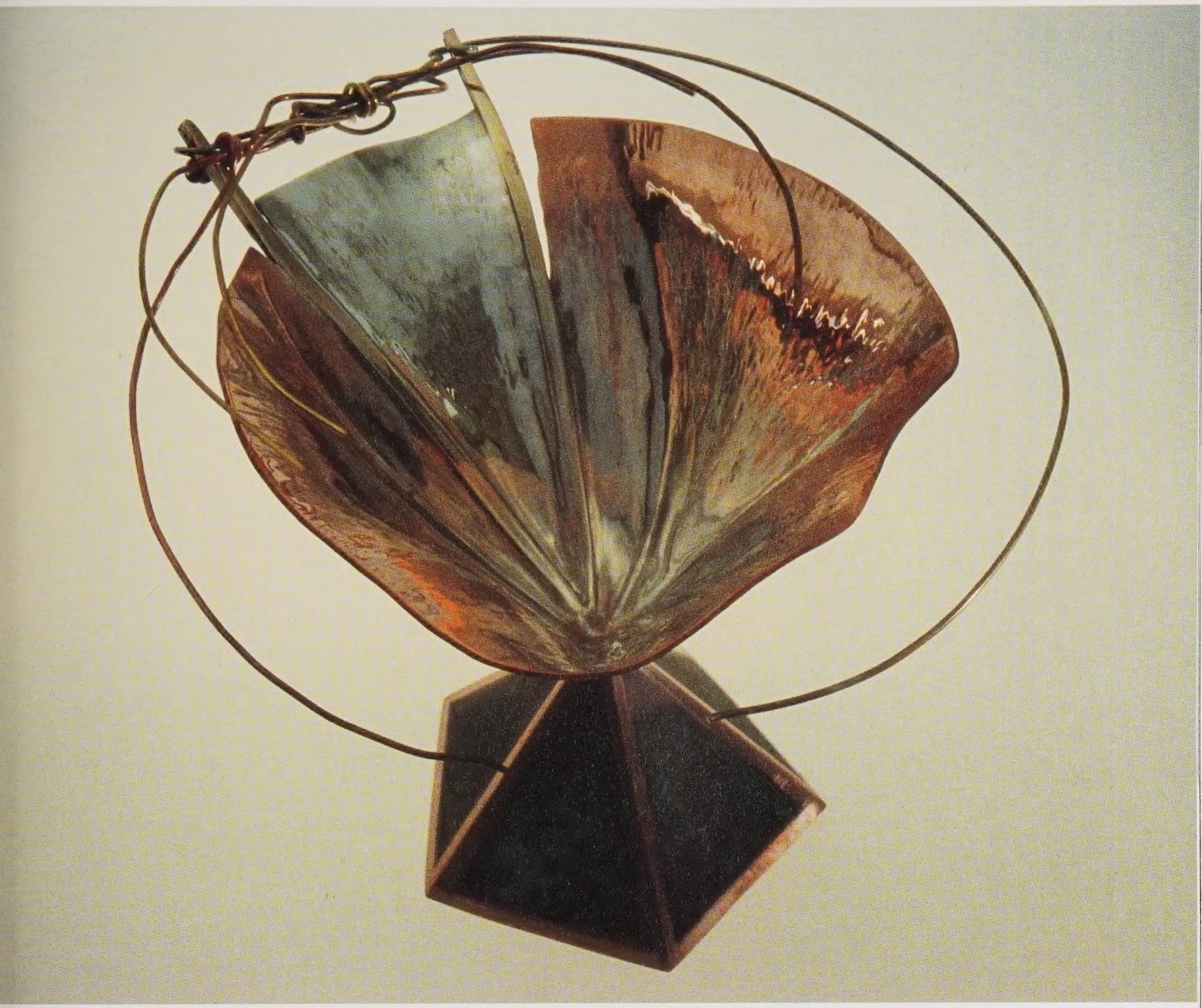
The search for different functional objects to interpret has frequently led her to the accoutrements of synagogues and seder tables. "I do a lot for the Jewish faith because they're not all hide-bound with forms. It can be any shape, size, as long as you meet the need. For example, honey dishes are always just ordinary little fruit nappies, but then I did a honey dish (for Or Shalom Synagogue, 1980) which has a base, and a stem that comes up, and this marvellous shape in the middle."

Her obvious enthusiasm for the unusual form underscores a key concern that surfaces in all her work — finding the less travelled solution to a particular object. Even when restricted by tradition, Betteridge injects a fresh touch. In her 1995 *Chalice for Saint Matthias Church* in Toronto, the standard components of this time-honoured vessel are gently tweaked — the lip of of the cup retains the



right
Honey Dish for Or Shalom Synagogue, 1980
sterling
Height: 7"
Photograph by Keith Betteridge

opposite page
Tangled Garden, 1988
sterling, gold, copper
Width: 5"
Photograph by Keith Betteridge



gentle undulation resulting from the raising process; the knop is a twisting ribbon of cast and oxidized silver; pebbles, turquoise, and melted glass are set into the stem and base, bisecting the latter to show through from the bottom.

The minimal use of chasing on the *Chalice* reflects the continuing evolution of Betteridge's aesthetic vision. Having thoroughly explored the possibilities of chasing and repoussé throughout the 1970s, in the next decade she used these techniques more sparingly, as she explored other approaches to the functional object.

Spice Shaker from 1985 stems from a phase in which she was interested in maintaining the flat surface of the metal. The decorative "wings" on either side of the shaker were created from a sheet of silver, the surface of which was enlivened with applied gold, pure silver, and piercing. Streams of wire rising from the bowl represent the aroma wafting into the air. While the multitude of elements stands in contrast with the "simpler" pieces from the 1970s, the emphasis on balance, rhythm, volume, engaging surface, and innovative form is a consistent thread throughout Betteridge's work.

Tangled Garden from 1988, is among a number of works from the 1980s in which Betteridge challenged the notion that organic and geometric shapes should not be combined in one object. *Tangled Garden* was inspired by a painting by J.E.H. Macdonald, one of the Group of Seven, a school of early 20th century Canadian landscape painters who broke with tradition in their earthy depictions of Canada's raw wilderness. The rich tones of the vessel's patinaed copper surface evoke nature's

palette, while the wire accents recall the twisting tendrils of Macdonald's unbridled vegetation.

Betteridge's use of non-precious materials expanded in the 1980s to include plastics and non-traditional metals. In 1988's *Mad Hatter's Tea Party*, vibrant red acrylic and brass accents counterbalance the pristine surface of the streamlined silver bowl. The geometric contours and method of assembly (the spout is laid on, rather than formed), are evidence of Betteridge's more constructivist approach during this period. Removing the lid reveals a wonderful Betteridge surprise — a door mouse slumbers inside the pot, just as he does in *Alice in Wonderland*.

The latter piece was one of many done on commission. While downturns in the economy have lessened the number of craftspeople making hollowware, Betteridge's longstanding reputation keeps her busy. "I always say I only need one and one-half percent of the population. I have my little niche, and I've stuck to it." Clients tend to come from the area in which she's living at the time (she moved from Ottawa to Montreal in 1980, then settled in Guelph, Ontario, in 1986).

The commissioning process is not exactly a two-way street. Discussion with a client begins and ends with the object in question and its size; for example, a coffee pot for four. She then proceeds to make the object to her own design, with the proviso that clients do not have to take the finished piece if they don't like it. "I know it's going to be a good piece and if they don't want it, someone else will." Only once has someone rejected a completed commission.

Betteridge also sells many pieces through exposure in exhibitions, which to date have numbered twenty-two solo and 120 plus group shows. Her first major travelling show, *Reflections in Silver and Gold*, came as a result of winning the Saidye Bronfman Award for Excellence in Crafts in 1978, when she was asked to put together a collection of 80 pieces. In addition to the three years spent creating the work, she also had to organize much of the tour, and assist the venues with the installation, as most public galleries at that time had limited experience with craft objects. It was an exhausting process, but worth the effort — all but a few pieces found buyers.

Her recent body of work, a series of functional objects in copper, was created for an exhibition at the Harbinger Gallery in Waterloo, Ontario. While the metal was chosen, in part, because it allowed Betteridge to produce items that would be accessible in terms of price, she got the best from her material. Sections were cut from a copper sheet, which was then raised, and the edges overlapped and soldered, to create a dynamically configured fruit bowl. A pierced and splayed copper pipe was transformed into an architectonic bud vase. Each vessel was given a different surface coloration, through patination or fire-treatment. The range of effects is startling, with tones varying from a mottled earthy brown, to a variegated green, to sunbursts of red, pink, and purple.

In March of 2000, Lois Betteridge's status as a mentor to several generations of Canadian craftspeople will be acknowledged in a "tribute" exhibition organized by the MacDonald Stewart Art Centre in her home town of Guelph, Ontario. New and old pieces by Betteridge will be shown alongside works by seven smiths of her choosing: Beth Alber, Jackie Anderson, Anne Barros, Beth Biggs, Brigitte Clavette, Kye-Yeon Son and Ken Vickerson, each of whom will also create a piece of silver hollowware especially for the show. The exhibition is a source of delight for the artist, who expresses her pleasure succinctly: "It should be fun to see."

Tempering perfectionism with warmth and humor, Lois Etherington Betteridge has much in common with her work. ■

WHILE DOWNTURNS IN THE ECONOMY HAVE LESSENED THE NUMBER OF CRAFTSPEOPLE MAKING HOLLOWWARE, **BETTERIDGE'S LONGSTANDING REPUTATION KEEPS HER BUSY.** "I ALWAYS SAY I ONLY NEED ONE AND ONE-HALF PERCENT OF THE POPULATION. **I HAVE MY LITTLE NICHE, AND I'VE STUCK TO IT.**"

Barbara Isherwood is a Toronto-based writer on visual arts and craft, and editor of MAGazine, the quarterly publication of the Metal Arts Guild of Ontario.

[1] Lois Etherington Betteridge, "An Autobiography," *Goldsmith's Journal*, 17(2), 1978, 30.
[2] Unless otherwise noted, all quotes come from a conversation between Lois Betteridge and the author, May 6, 1999.
[3] Artists' Statement, 1991.
[4] Betteridge, "Autobiography," 30.
[5] Lois Etherington Betteridge, Curriculum Vitae.

left
Chalice for Saint Matthias Church, 1994
sterling, turquoise, pebbles, glass
Height: 12"
Photograph by Keith Betteridge

OBSERVATIONS

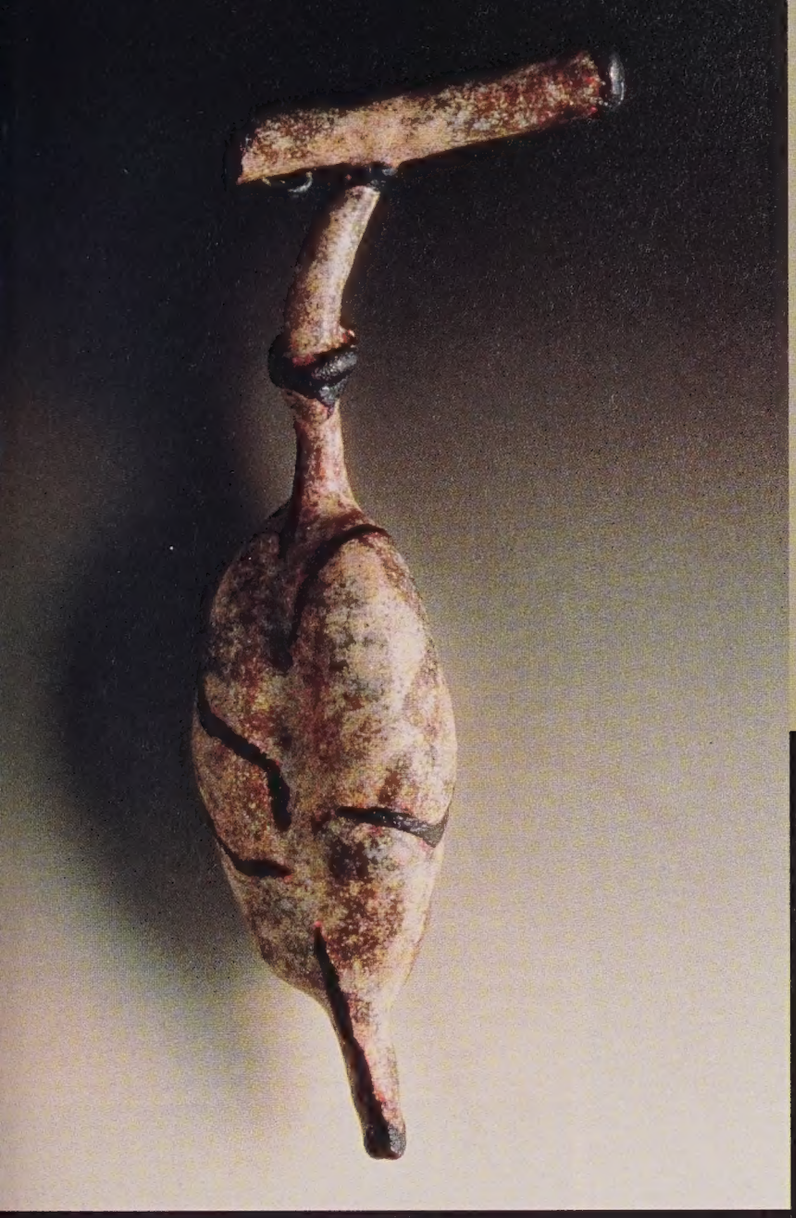
the work of MELISSA HUFF

Bulbous pods, fecund with seeds pressed taught against the skin; long corkscrew tubers that taper to a delicate hairline-thin tail; a root split open to reveal an intricate radial network of capillaries; these elemental earthly vessels that sustain and engender new-life are the subjects of Melissa Huff's investigations.

These pieces not only resemble the roots, seeds, and bulbs for which they are named, but seem to literally emerge out of a similar process: they start in an embryonic state that grows with accretion, wrapping and multiplying into tumorous appendages. Each brooch or necklace has a substructure of fine and sterling silver or copper and accrues its dermis with the rich addition of variegated, lichen-colored enamels and electroformed copper to create a web of tertiary veins that both articulate the surface and visually connect and harmonize the amorphic parts.

References to the earth's flora have for centuries been a inspirational source for artists as its beauty brings us pleasure and invokes the sublime. This collection of forms makes reference to an even more ancient impulse however: a reverence for birth and life. Huff crafts artifacts which suggest essence itself: the womb, fertility, containment, nurture. These objects do not show the ostentatiousness of the full flower nor do they engage in the prideful and more common display of aesthetic flamboyance, relegated in nature to mating rituals. Instead these forms are subtle and profoundly elemental, at times almost ugly with their biomorphic protuberances, and allude to the worship of Paleolithic, fecund goddesses which in their simplicity became universal talismans.

Michal Ann Carley

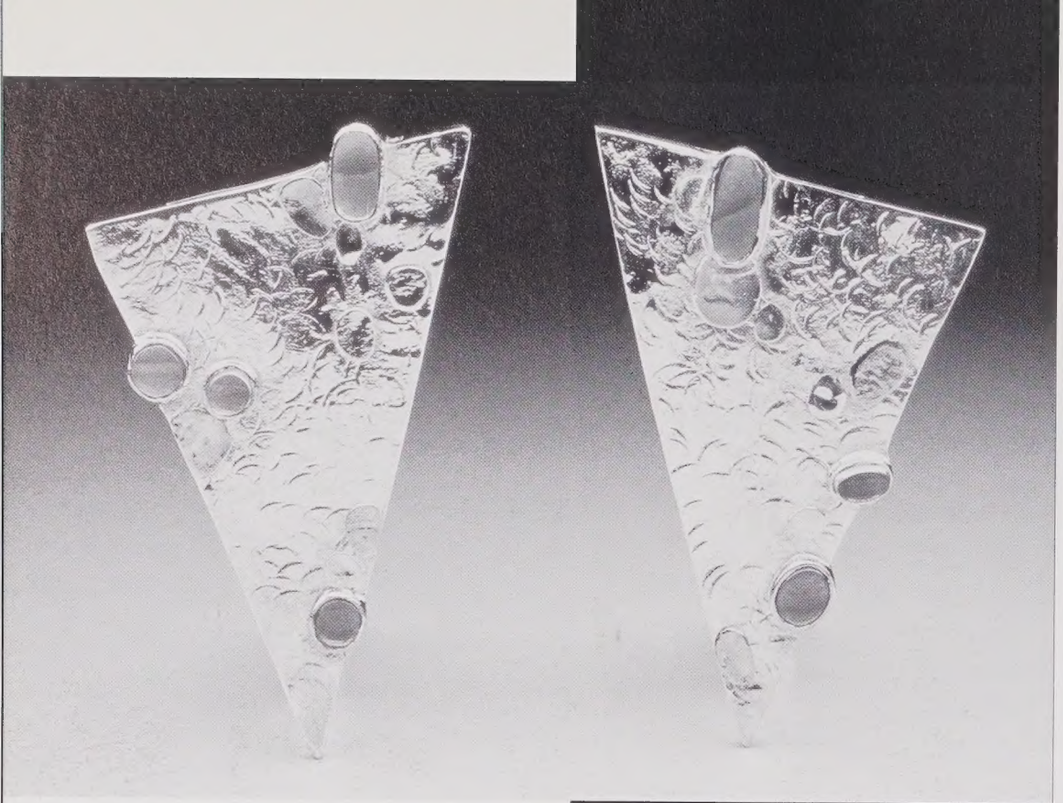


opposite page
Iris Root Mandala (brooch/pendant), 1998
enamel, copper, fine silver
$1\frac{1}{3} \times 2 \times \frac{1}{8}$
Photograph by Wilmer Zehr

left
Autumn Indigo (brooch), 1997
enamel, copper, nickel silver, nickel
$2\frac{1}{2} \times 1 \times \frac{1}{4}$"
Photograph by Wilmer Zehr

below left
Pale Green Indigo (earrings), 1998
enamel, electroformed copper
$2\frac{1}{4} \times \frac{1}{4} \times \frac{1}{4}$"

below right
Catalpa Curve II (necklace), 1998
enamel, electroformed copper
$7\frac{1}{8} \times \frac{1}{2} \times \frac{1}{4}$"



ART JEWELRY OF THE LATE TWENTIETH CENTURY

CONNELL GALLERY
ATLANTA, GEORGIA
SEPTEMBER 17 - OCTOBER 16, 1999

text by **DOROTHY JOINER**

Diverging from a conventional reliance on gold, silver, and precious gem stones, contemporary art jewelry has appropriated innovative designs and expropriated uncustomary materials — high-tech and married metals, paper, safety pins, bones, enameling, and shells. An expertly chosen sampling representative of this revolution, Connell Gallery's exhibition, *Art Jewelry of the Late Twentieth Century,* displayed pieces that are aesthetically satisfying and decidedly wearable, each a diminutive work of art.

A cuff bracelet from the early '70s in cast silver by Earl Pardon, a forerunner in jewelry's redefinition, resembles an ancient Mesopotamian cylinder seal. Grouped in twos and threes, agile figures interact over the surface. Segmented like wooden Pinocchio toys, with abstracted lozenges for heads, they stand on the rim on a ground line. A single hemisphere of restrained gray quartz marks the clasp.

In Rena Koopman's work, gold, no longer ancillary to a costly gemstone, takes center stage. Her novel use of the metal is influenced by Japanese techniques. Obtuse-angled triangles, her *Gold and Beryl Earrings,* 1986, are made from various golds: 18k green, backed with 18k yellow, and overlaid with 24k yellow to achieve a dazzling color. Japanese chisel work creates an undulant surface, maximizing its light-spilling qualities. Accents rather than focal points, pale green stones are placed around the edges at irregular intervals. Some overlap the rim, differently on each earring, with a deliberate asymmetry worthy of the refined Asian sensibility.

Consciously anti-precious, Ken Boom's *Nightwalk Brooch,* 1988, is a silver foot, its edge hammered, its surface a mixed-media collage of personal imagery recalling the artist's poignant evening walk the night his father died: black ground for night; sprinkled with light dots for stars; a piece of abalone and other fragments in blue and aquamarine reflecting the cool of twilight; and a crescent of bone, found during the stroll, signifying the moon. Like a teardrop, a single pearl dangles from the clasp symbolizing the lunar, nocturnal principle.

Also eschewing more expensive materials, Tina Fung Holder crochets copper, brass, and silver wire into the *Kaieteur Neckpiece,* 1977-78, a choker supporting cigarette-like projections in graduated lengths and rhythmically alternating hues. Simple substances become a regal ornament.

With superb understatement, Micki Lippe fashions eminently wearable double and triple necklaces. Three distinct pieces to be worn separately or together, *Triptic Necklace,* 1997, in sterling is enlivened with geometric bangles that swivel and slide along limited sections: squares, circles, and bars, some overlaid with 22k, along with occasional carnelian spheres for color.

Often sculptors or painters before turning to jewelry, today's art jewelers have infused new vitality into the medium, elevating it from craft to art.

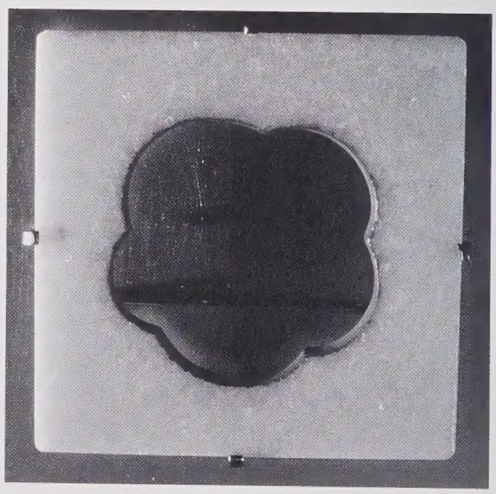
Dorothy Joiner is the coordinator of International Programs at the State University of West Georgia.

left
Rena Koopman
Gold and Beryl Earrings, 1986
gold, beryl
Photograph by Dean Powell

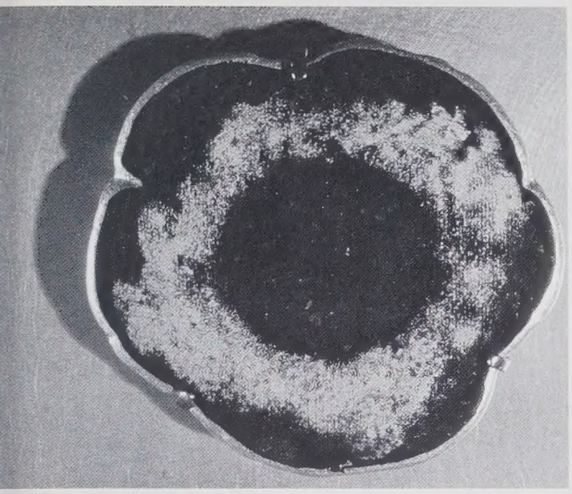
MARGARET WEST CONTEMPORARY JEWELRY

HELEN DRUTT: PHILADELPHIA
PHILADELPHIA, PENNSYLVANNIA
MARCH 17 - APRIL 17, 1999

text by **MARJORIE SIMON**



It's too bad that so many artists of international stature are unknown outside their own locales. Australian jeweler Margaret West is a case in point. Recognized in significant publications such as Dormer & Turner's *The New Jewelry* and Barbara Cartlidge's *Twentieth Century Jewelry*, West's work has ranged over a number of concepts while hewing closely to natural materials of her native land. In the 1980s, a necklace had been a pair of round stones, perforated and balanced at both ends of a string; *Australian Arm*



Jewel was a wall-mounted ready-to-assemble collection of stainless steel, wood, and linen. In this exhibit, she has fabricated two dozen brooches of stone, rock, and granite in a deliberately muted palette and has created a quiet trajectory of color and surface.

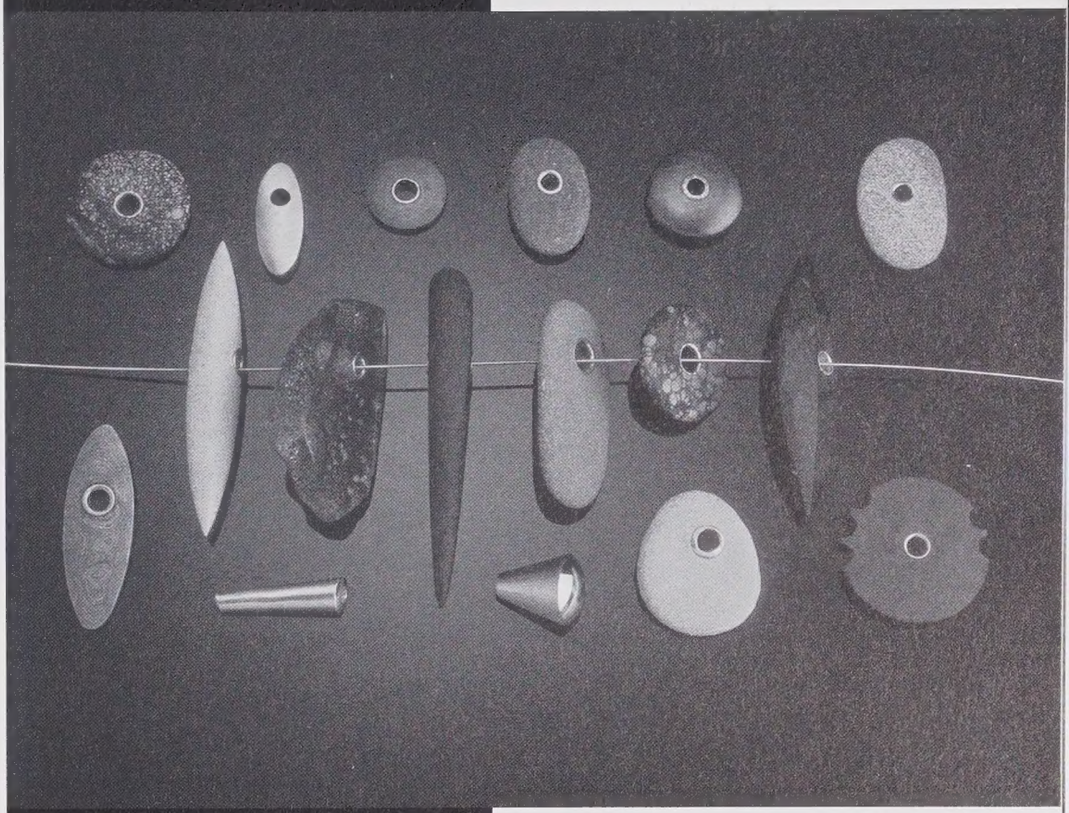
Most of the pins are between two and three inches in diameter, and the best of them have subtle colorations or lovely broken edges to vary the severity of the stone slabs, which are caught in silver prongs. The absence of framing bezels means the materials themselves may be experienced more directly. They call to mind brooches by Warwick Freeman, a New Zealander who also captures indigenous materials in simple settings. A third of the works are Zimbabwe granite; others are varieties of carved and painted marble. With names such as *Nimbus*, *Forget-me-not*, and *Watching the Sky*, they appear to be endlessly mutable interpretations of nature themes, with silhouettes of clouds and flowers often cut out of square frames. A subtle and surreal effect results from painting the inside of the cut edge or painting a surface bright blue and then wiping off the edge.

For eight years, West made no jewelry and wrote full time, including critical writing and some very good poetry. Seen in this context, the jewelry has a kind of pared-down poetic shorthand, a reference to form without a literal representation. Work as thoughtful as this deserves greater recognition.

Marjorie Simon is a metalsmith, a writer, and the chairperson of *Metalsmith*'s Editorial Advisory Committee.

left
Margaret West
Watching the Sky, 1998
marble, paint, silver
$2^{2}/_{5} \times 2^{2}/_{5} \times {}^{1}/_{5}$"
Collection of Cooper Hewitt National Design Museum, Smithsonian Institution, New York, New York

above
Margaret West
Nimbus, 1998
granite, 24k leaf
$2^{1}/_{4} \times 2^{2}/_{5} \times {}^{1}/_{5}$"
Private Collection



below
C. James Meyer
Neckpiece, 1997
steel, gold, rocks, slate
Photograph by Taylor Dabney

OBSERVATIONS: THINKING IN FORM C. JAMES MEYER

THE ANDERSON GALLERY
VIRGINIA COMMENWEALTH UNIVERSITY
RICHMOND, VIRGINIA
NOVEMBER 21 - DECEMBER 21, 1997

text by **MARJORIE SIMON**

The occasion of a recent faculty exhibition at Virginia Commonwealth University provided the opportunity to take a closer look at the jewelry of C. James Meyer. Meyer's work is best characterized by its qualities of restraint, control, elegance, and above all, grace. Conversant in the vocabulary of preciousness, Meyer treats all materials with respect. Unafraid of beauty, he transforms even pedestrian materials into objects of transcendence.

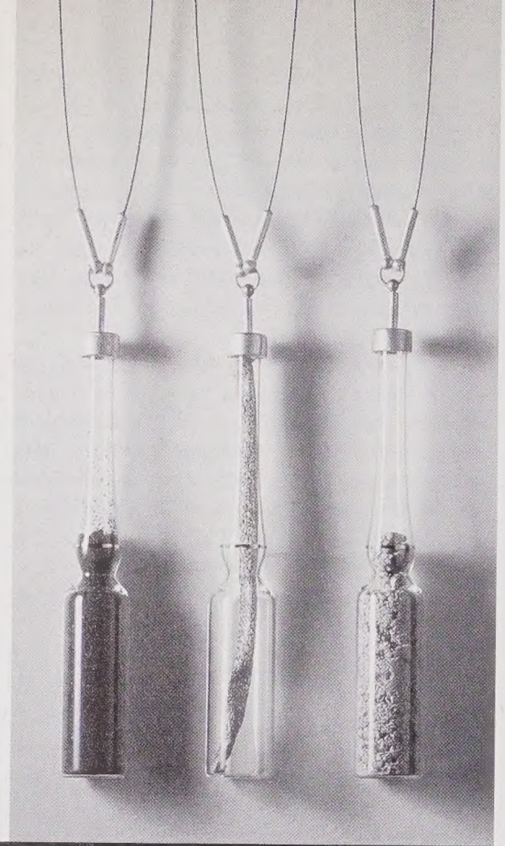
Meyer's work is not narrative but is autobiographical, redolent of beach walks and sea-going vessels. Working directly with the materials without much drawing, he abstracts familiar forms such as canoes or spearheads with clarity and confidence. Avoiding a confining bezel whenever possible, he creates emotional immediacy by allowing the forms to billow out like sails filling with the wind. Then he challenges the hegemony of gold and diamonds by investing beach stones, whalebone, and slate with a dignity normally reserved for nobler materials.

Meyer creates visual interest based on the implied tension between perception and reality. Brooches that appear delicate and fragile are as strong and graceful as a suspension bridge. Pinstems, mechanisms, closures, and moving parts proudly declare their functions; a springy steel cable slides past neighboring diamonds to form an adjustable neckpiece.

While sculpture clearly informs his choices of form and placement, Meyer exhibits a sensibility peculiar to jewelers: that is, what they make has two lives. Jewelry lives first in the mind and hands of the maker, then is given over to the body of the owner. For Meyer, this means the shape may change when worn, a line formed by a pinstem may disappear into the clothing, or the relationship of line, form, and surface is choreographed in gold, steel, granite, and slate.

In this way, the piece becomes more than it was.

Marjorie Simon is a writer, metalsmith, and the chairperson of *Metalsmith*'s Editorial Advisory Committee.



1000 SOUVENIRS: SANDRA ENTERLINE

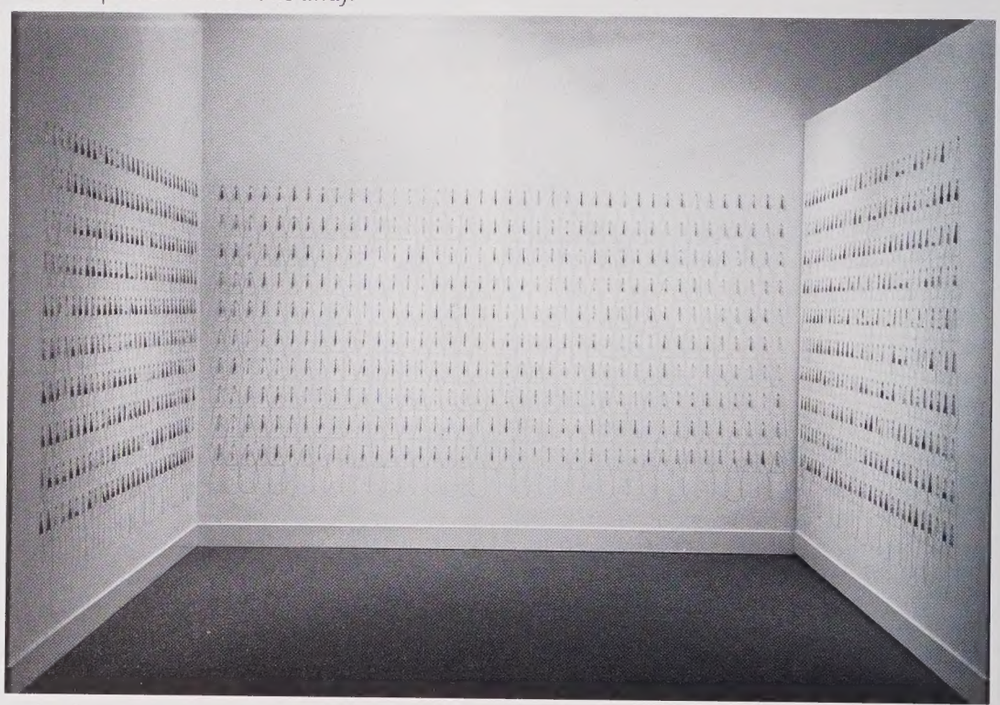
SUSAN CUMMINS GALLERY
MILL VALLEY, CALIFORNIA
SEPTEMBER 7 - OCTOBER 2, 1999

text by **JULIA TURNER**

Sandra Enterline's most recent endeavor, a wall installation entitled *1000 Souvenirs*, is a visually arresting, adventurous work exploring biography through jewelry on a grand scale. The exhibition is composed of exactly one thousand glass vials, each containing a token representing an event, person, or place, topped with a handmade sterling cap and strung on a delicate steel cable. The pendants occupy a thirty-foot by ten-foot stretch of wall, which has been set apart from the rest of the gallery by a divider. They are framed only by the nails from which they are suspended and by a faintly penciled, numbered grid. These "souvenirs" range from the predictable — baby teeth, beach sand, locks of hair — to the subtle and startling — styrofoam bean bag pellets, a tiny screwdriver, broken graphite leads, Windex, electrical wires, kelp. The majority of them are Enterline's own, culled from a collection of many years; others were donated with documentation by relatives, friends, and acquaintances.

Nostalgia aside, the individual vials are a visual and compositional feast in themselves, and the process of surveying them one by one is nothing short of delightful. This comes as no surprise, given the sure hand that guided their preparation — Enterline's skill at creating a "studied effortlessness" is well-suited to the challenge presented by these odd treasures. A crimson-colored leaf is cut into precise quarter-inch squares, which have been tumbled down the walls of the vial and allowed to collect haphazardly in a pile. A small grouping of fern fronds pushes gently at the confines of the slim neck of another vial, their tiny coiled tips perfectly occupying the swollen airspace just under the cap. While each precious tidbit has been carefully manipulated to present its most visually or viscerally striking aspect and to bring it into the most satisfying scale relationship with its shapely glass cell, the restraint with which this has been done allows for an end result which is remarkably fresh and uncontrived. The arrangement of the vials on the wall shows the same degree of care. Discernible color fields, subtly articulated by individual vials containing contrasting or saturated color or a stark silhouette, create an overall composition that is striking both as a large-scale image and as a creation of great detail.

These things said, it was with some disappointment that I first noticed how many of the vials repeat themselves. Given that so much of the effect of the installation as a whole is derived from the very particular effect on the viewer of each individual specimen, to offer up the same "souvenir" twice or three times undermines the supposed singularity of each moment, experience, or life that the artist seeks to represent through these captured remnants. My pleasure at seeing a particularly stunning element in one necklace was significantly diminished by its exact duplication a few rows away.



In the statement accompanying the installation, Enterline remarks that while some of the materials contained in the pieces may seem mundane, "their value is enriched by their power to evoke a memory." A comparison comes to mind here with the odd experience of being shown photos of a stranger's children — there is a certain pressure to respond, but it is impossible to affix meaning to an image without at least some rudimentary tools. So we are left simply smiling back at the faces in the image and appreciating, insofar as we are able, that these children *exist*. The same limitation causes a conflict here. The conscientious viewer feels compelled to feel something toward these loaded images, yet they are presented to us in a completely stripped, sterile state. What they trigger has more to do with visual fascination than emotional response. It seems that the considerable evocative power of these objects is carried mainly through the change in form, character, and potency that was neccessarily imposed on them when they became contained, and through the visual relationship of each specimen to those surrounding it, rather than through the invisible histories that they represent. This is not to say the pieces are lacking in any way; they are every bit as interesting to me as to the individuals who provided their contents, but for entirely different reasons. Once I recognized this as the source of my discomfort, it disappeared, leaving me to revel in the pieces on my own terms and to imagine any number of possible storylines as I walked the length of the wall.

Julia Turner is a metalsmith who lives in San Francisco, California.

above left
1000 Souveniers (detail), 1999
mixed media
30 x 10'

above right
1000 Souveniers, 1999
mixed media
30 x 10'

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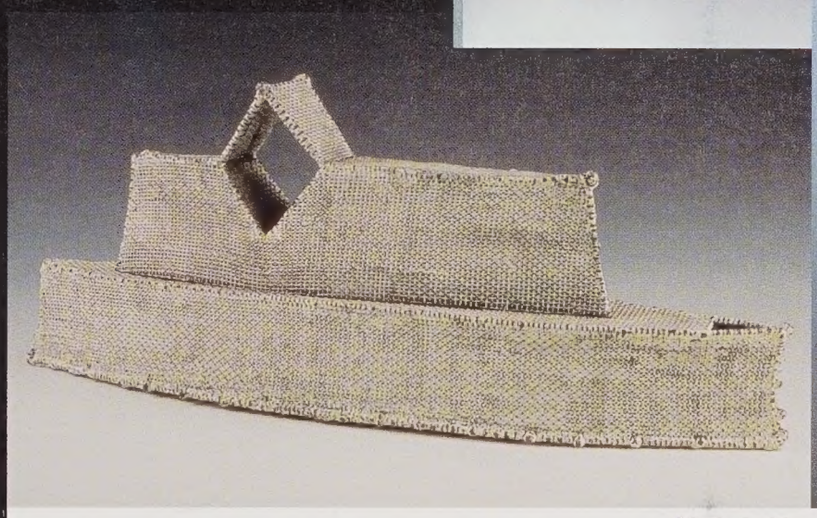

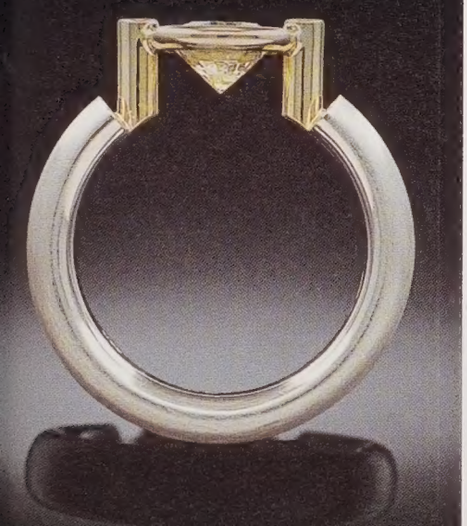

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opposite page, clockwise from top

Chris Y. Smith
Balance Is Too Strenuous (brooch)
silver
4 1/2 x 5 x 1"

Biba Schutz
Circum Pendant, 1996
oxidized bronze and copper, sterling, fine silver
4 1/3 x 1 1/3 x 1 1/3"
(*Metalsmith* Magazine)

Marilyn Da Silva
Harlequin Pair 1, 1998
copper, brass, gold-plate, gesso, colored pencil, squares: 4 x 7 x 3"
diamonds: 5 1/2 x 6 x 3"
photograph by Don Felton

Billie Jean Theide
Butte #EF-8 (teapot), 1997
bronze, electroformed copper, enamel, patina
4 1/4 x 10 x 12 1/2"
photograph by Billie Jean Theide

Whitney Boin
Post Engagement Ring, 1996
produced since 1988
platinum, 18k
photograph by Todd Flashner

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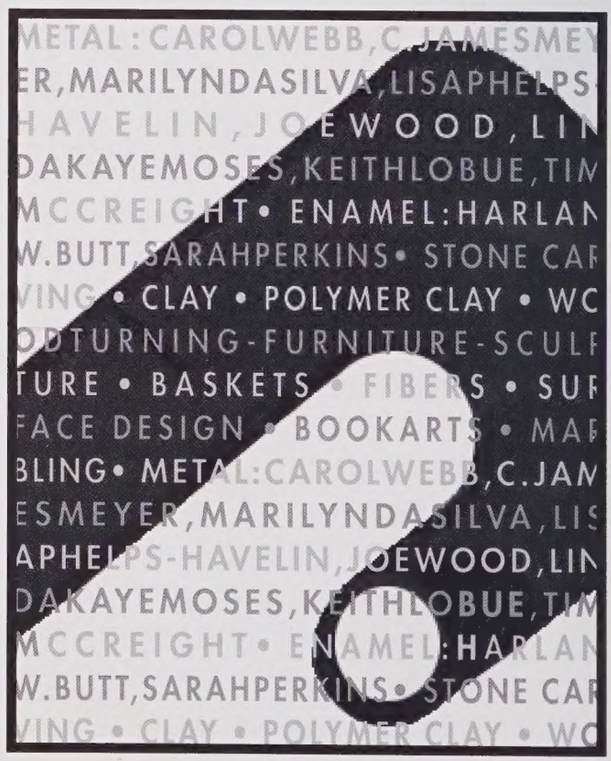

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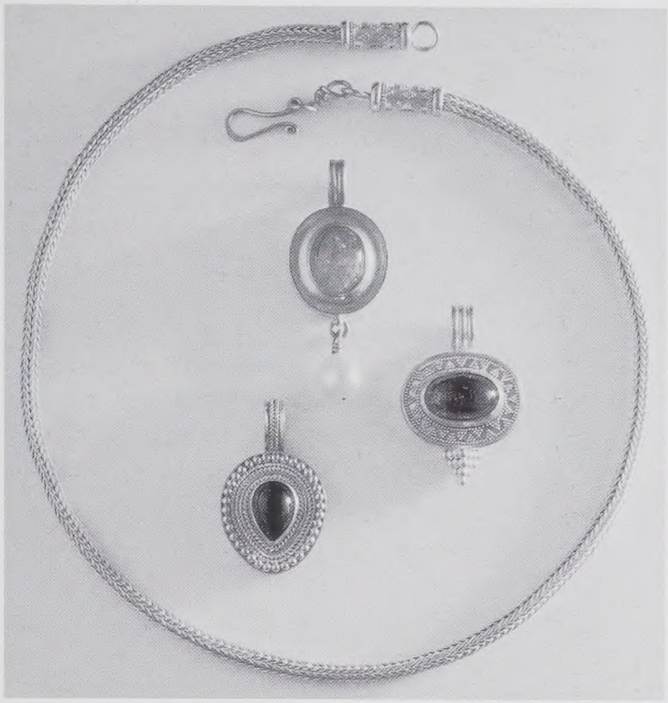

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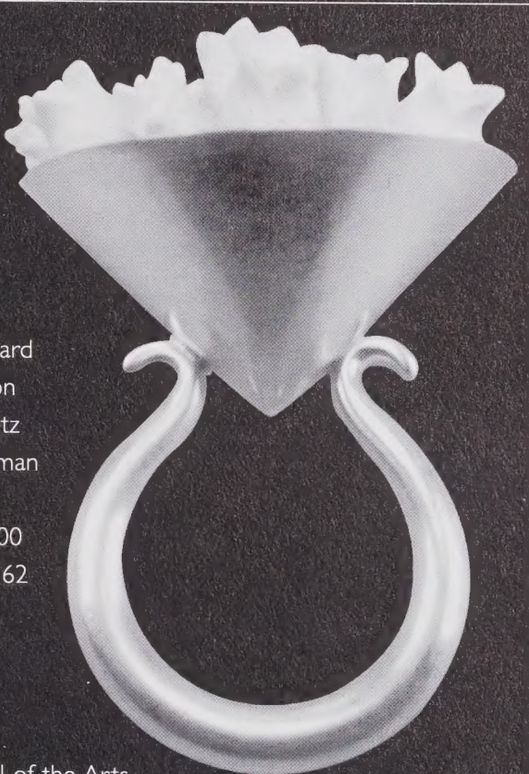

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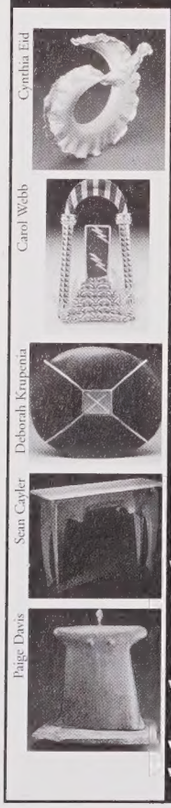

fine metals

Frederick Marshall • Cynthia Eid
Chris Darway • John Cogswell
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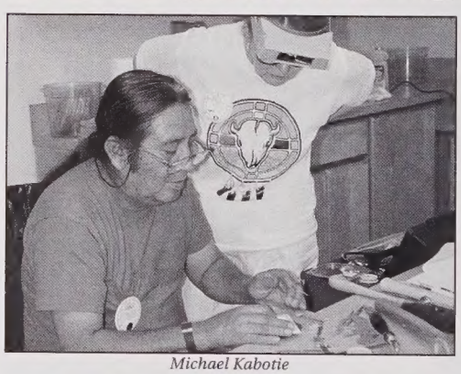

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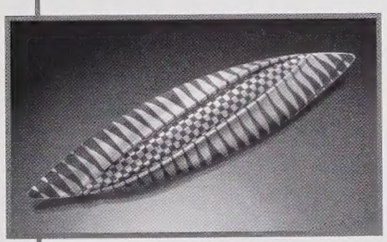

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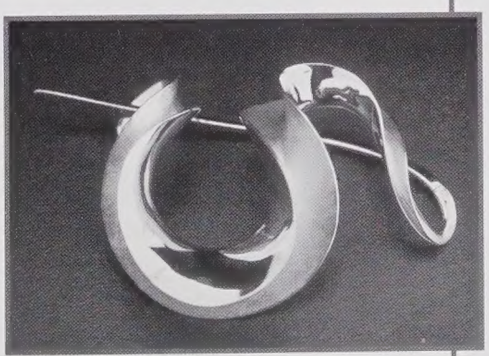

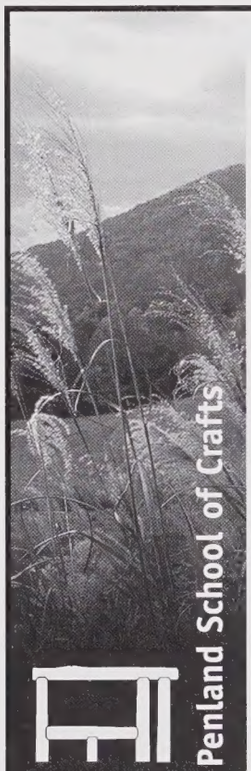

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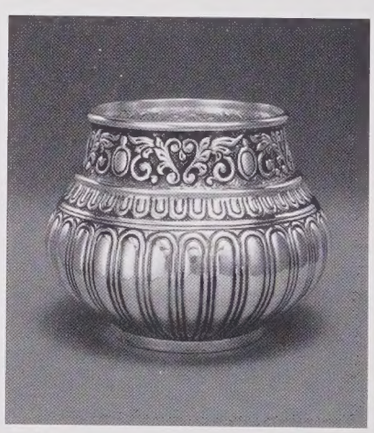

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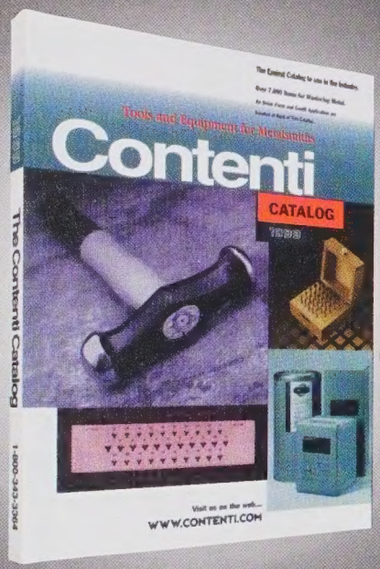

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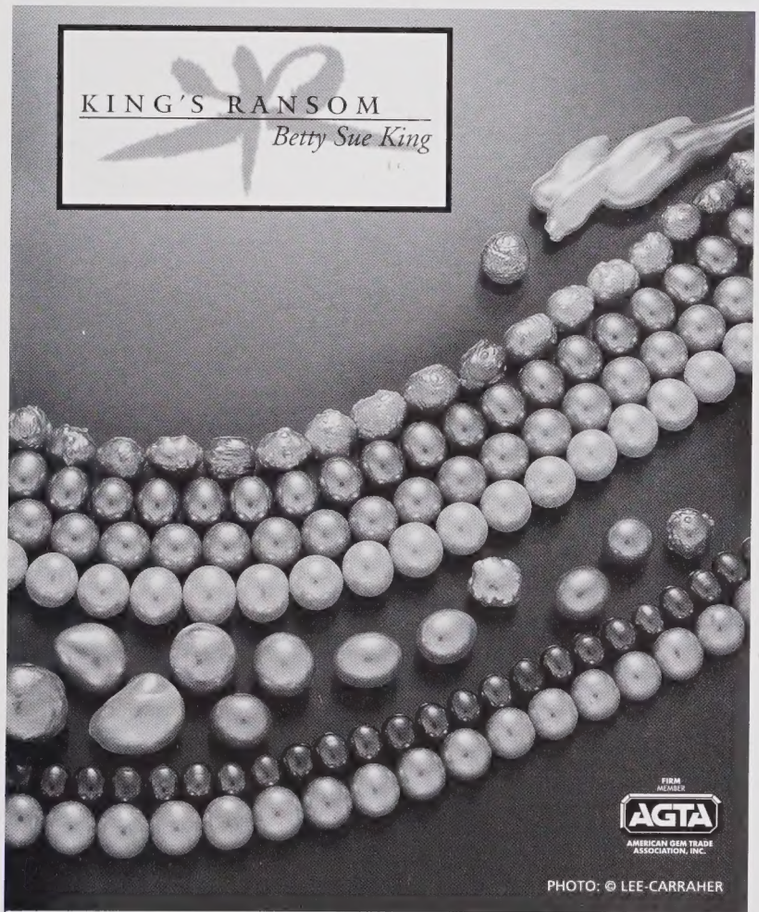

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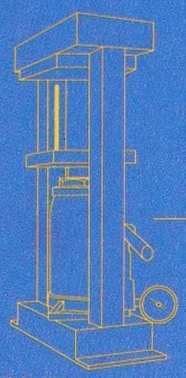

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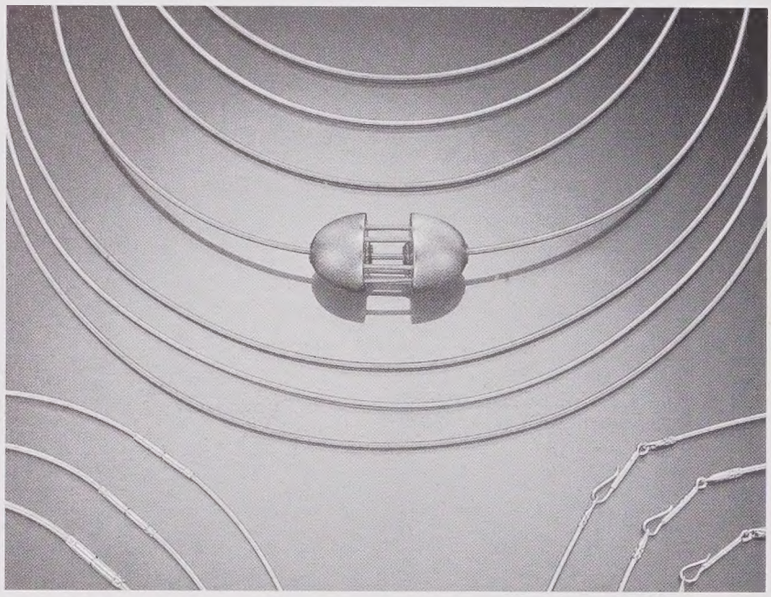

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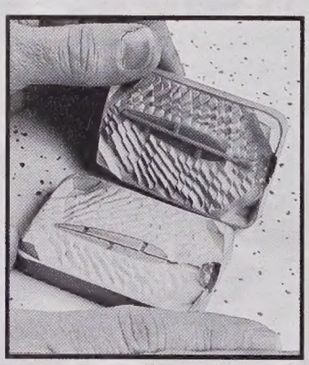

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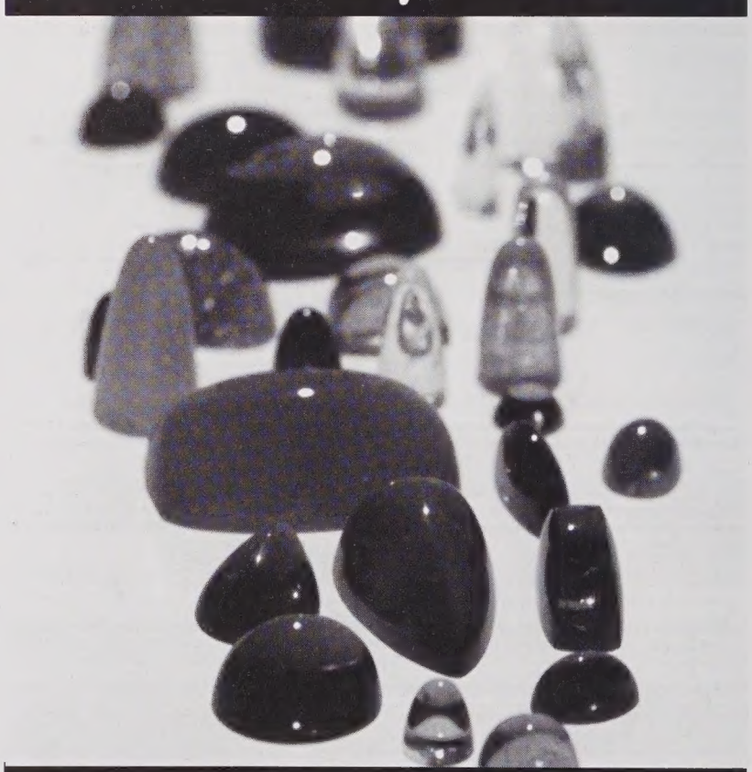

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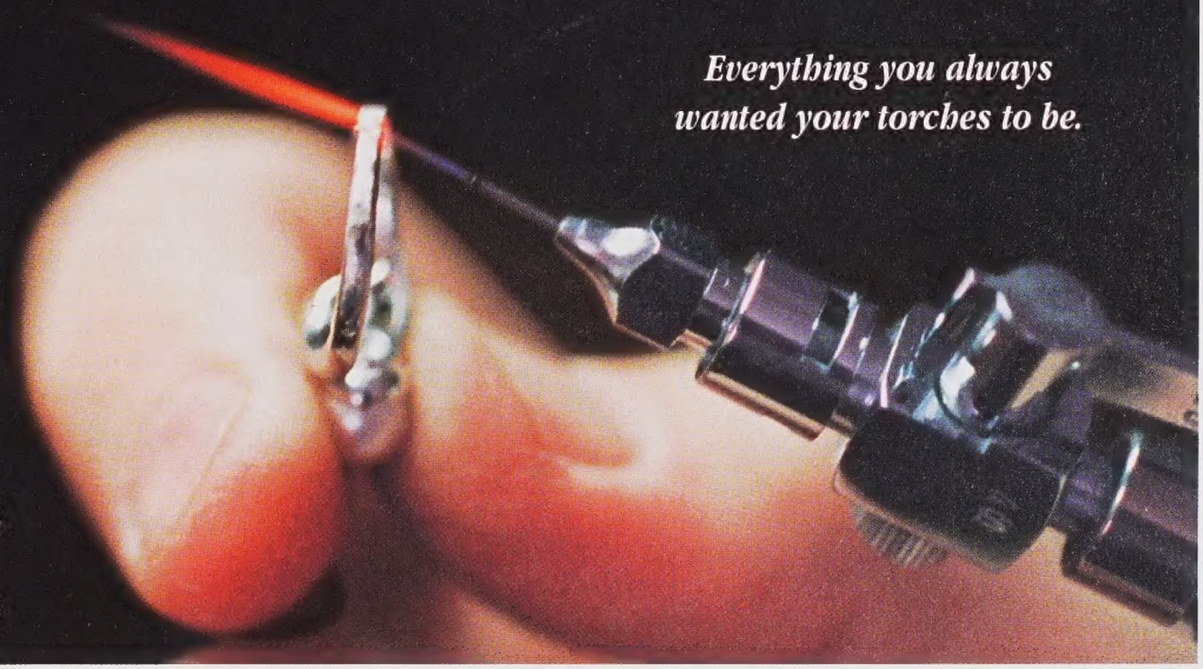

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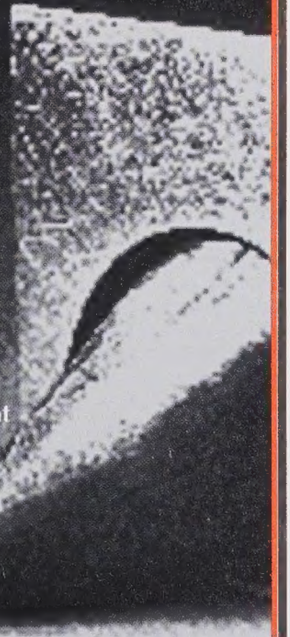

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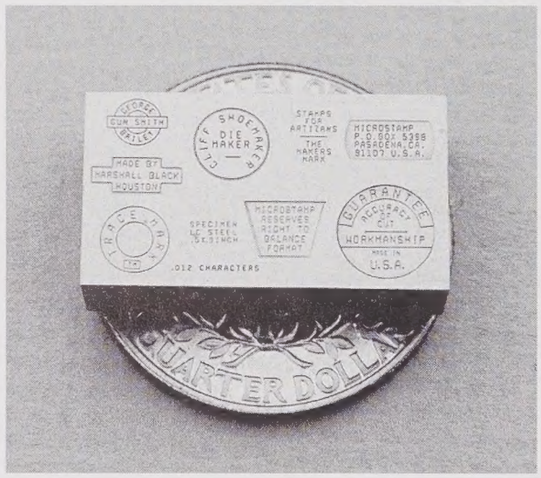

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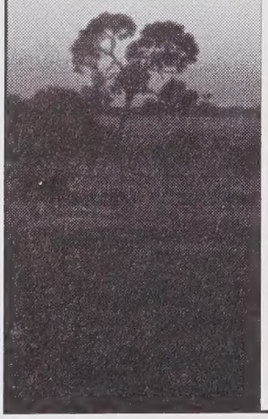

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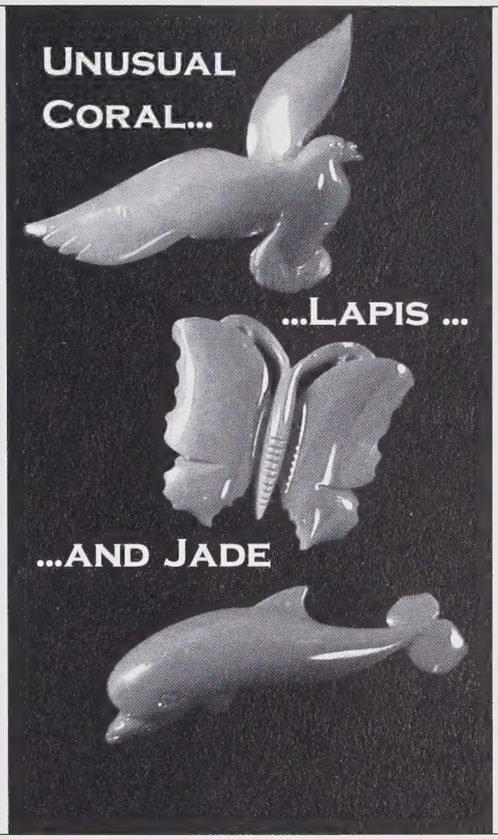

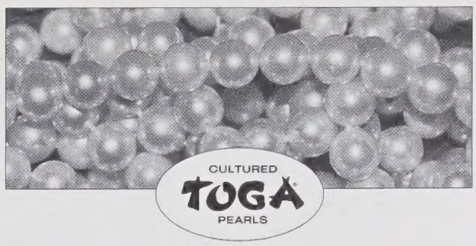

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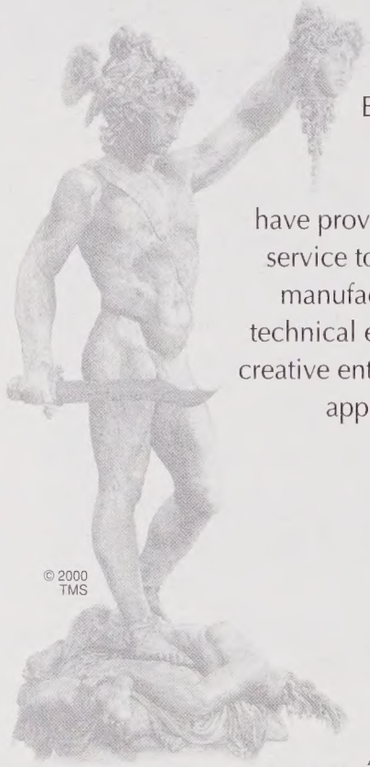

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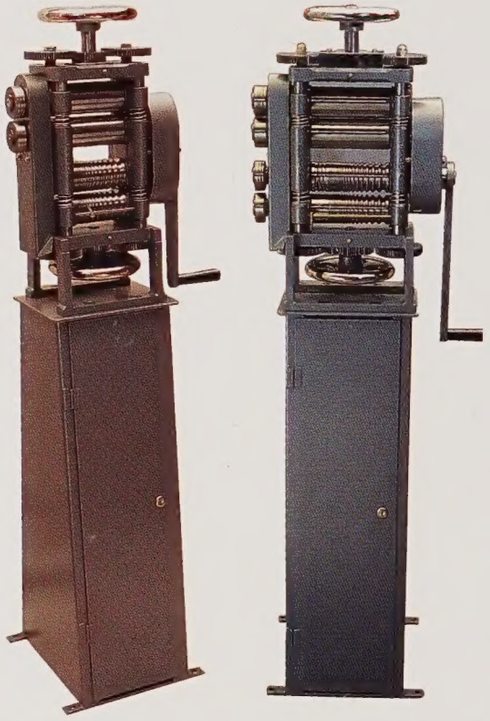

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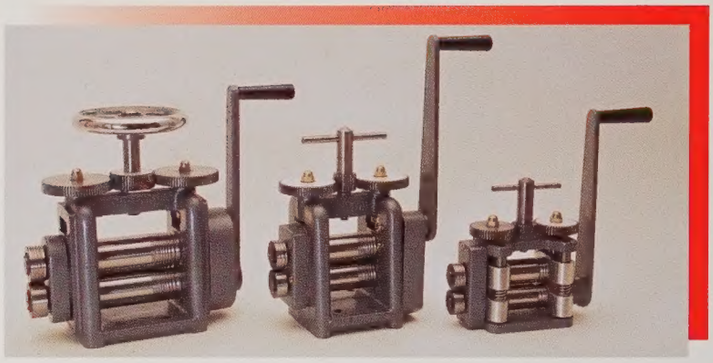

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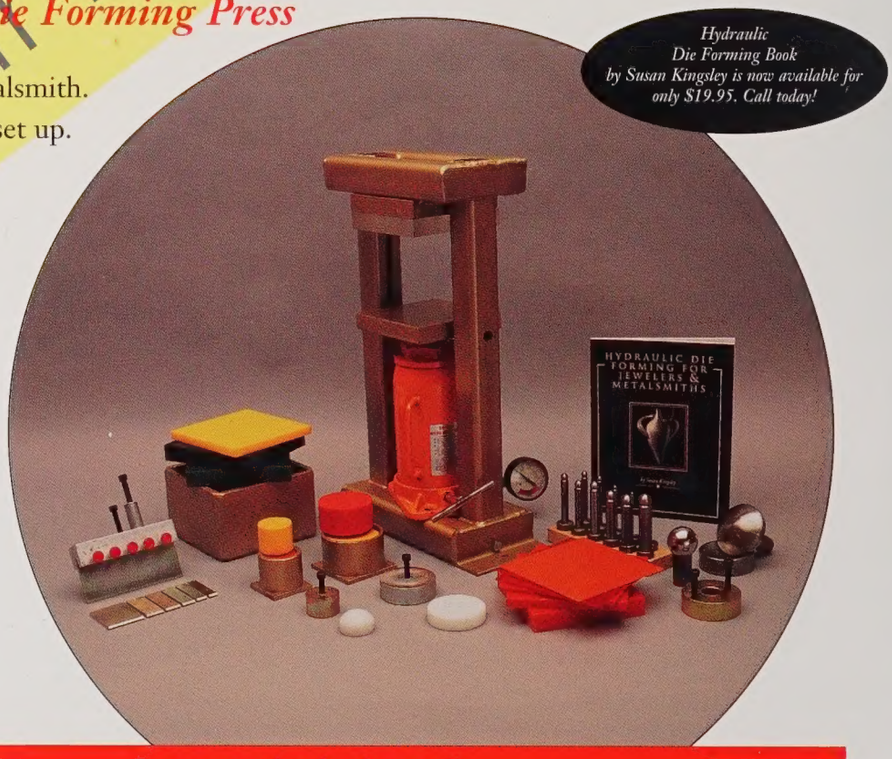

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